

# WEST EAST

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## PREFATORY NOTE

THIS Bulletin covers the Special Exhibition "West-East" arranged to demonstrate some of the influences of the former on the latter. This was forecast in Bulletin 19, published a year ago, and is the second part of the subject begun there with some of the influences of the East on the West.

Like the former exhibition this one contains only objects belonging, or on indefinite loan, to the Museum. Exhibition and Bulletin are laid out on a chronological basis, with each division of time broken up by subject into a number of smaller sections. This Bulletin is the work of Miss Helen E. Fernald, Curator of the East Asiatic Collection of the Royal Ontario Museum, and Mr. Donald M. Sutherland, her Assistant.

GERARD BRETT  
*Director*

Royal Ontario Museum of Archaeology,  
July, 1953

## INTRODUCTION

THE influence of the East on the West was illustrated by an exhibition in this museum last year; the present exhibition is intended to show influences in the opposite direction, including many from India and Central Asia.

The Old Testament speaks of sea communications with Ophir, a land from which Solomon's Red Sea fleet obtained "gold, silver, ivory, apes, peacocks, almuq trees and precious stones" (I Kings 10: 11 and 22). But this was not India, as it was formerly thought to be, but was probably a country situated at the southern end of the Red Sea. Nor do we know whether there was commerce by sea between Egypt, Mesopotamia, and India before the time of Alexander the Great. The land routes between these countries were travelled at least as early as 3000 B.C.

In the fifth century B.C. Herodotus speaks of India (i.e. the region of the Indus River) in connection with the Persian Empire. When Alexander the Great inherited this empire by conquest towards the end of the fourth century B.C. he paved the way for the rapid diffusion of Greek culture eastward. Records attesting trade with India and China are plentiful for the period of the early Roman Empire. The discovery of the use of the monsoon for navigation in the Indian Ocean is attributed to Hippalus, a Greek sailor, and dated about A.D. 47, though it may well have been known in some form long before his time. Our principal written source for travel to the Far East during ancient times is the *Periplus Maris Erythraei*, a sea captain's log, with notes of distances, anchorages, ports, and articles of trade, between Egypt and the mouth of the Ganges. It was written in Greek, probably about A.D. 60. It is evident that journeys by sea from the West to the East stopped at the Ganges. Even the knowledge of India came gradually; beyond it, for all but a few, there was nothing but "Ocean and the rising sun."

Of the few ancient objects of Western origin found in India most are Roman coins. The drain on the Roman currency caused by the Eastern trade is deplored by Pliny (first century A.D.), but even he hardly gives the impression that so much currency passed eastward as the finds seem to imply. Hoards and single coins have been found at wide-spread points in India.

Gandhara (northwest India and eastern Afghanistan) has been exceptionally rich in Western and Western-influenced finds. In this mountainous area converged the overland trade-routes that ran west to Persia, Mesopotamia, and the Mediterranean, east to China, and south down the Indus Valley, to the Arabian Sea that carried the



sea trade to the West. How early there was communication between China and the West, and what form it took, we cannot say. Some sea trade between South China and India began at least as early as the first century A.D. Few if any Chinese engaged in it; it was carried on by merchants from India, Persia, and Arabia, and by the eighth century the Arabs had almost a monopoly. Until quite recently the land route appears to have been the more important. That the valley of the Indus River was influenced culturally during the third millennium B.C. by contacts with the earlier civilization of Mesopotamia and western Iran has been well established through archaeological finds over a wide area. The first historical evidence of an overland route between the West and China is the journey of Chañg Ch'ien to Ferghana and Bactria between 138 and 126 B.C.

To the land route we owe one at least of the most important Western contributions to the East—certain forms of Western religion. The most widespread of these was the religion of the Syrian Church, later known as Nestorian Christianity, from the Nestorian heresy which was condemned at the Council of Chalcedon in 451. The seat of the Nestorian Patriarchate was in Baghdad from 762 until the Mongol invasions, and their missionaries covered a great deal of Asia. The legend of St. Thomas, though its historical basis is almost certainly of the mid-eighth century, shows their presence in India; they were on the Malabar coast, in the area of Bombay, and in Ceylon. The so-called Nestorian tablet found at Sian, of which we show a rubbing, records historical facts concerning the sect in China from 636 to 781 when the tablet was erected, and we can trace it for some hundreds of years after that. Marco Polo speaks of Nestorians at many of the major trading posts he describes on his way to China. In China proper, Nestorian Christianity succumbed to the recurrent persecutions of the T'ang period. Christian influence, however, was revived with the coming of the Jesuits in the sixteenth century. In Japan too, Roman Christianity took hold, so that prior to the persecutions in the early seventeenth century there were as many as seven hundred and fifty thousand believers.

Christianity is by no means the only Western religion to have penetrated the East. The Jews in China and the Far East may have originated as dealers in the silk trade with the Mediterranean. Jewish types are among the T'ang figurines of foreigners we show, and are easily recognizable. In more recent times their communities have outwardly been purely Chinese; the last, at K'ai-fêng in Honan, was dissolved within living memory. The now forgotten Persian religion of Manichaeism, formed by Mani, a Persian of Ecbatana born in A.D. 215, had many supporters throughout Central Asia.

Its history ends with the Mongol conquests of the thirteenth century. Islam entered China in strength in the eighth century, mainly from Central Asia, and the large Moslem communities in northwest China date from this time. Their past and present importance to India is well known.

The later history of the connection of East and West was traced in outline last year. For a time Constantinople followed Rome in its policy regarding the Asiatic trade routes and frontiers, but after the sixth century the interest waned. It was not until the thirteenth and the power of the Mongols over most of Asia that the West took up the connection again. There are a number of Western descriptions of thirteenth-century China, notably Marco Polo's; some of them were mentioned last year. It was about 1340 that Francesco Pegolotti, a Florentine, describing the long route from Tana on the Black Sea to China, remarked that merchants had told him it was *sichurissimo*—"perfectly safe."

Modern history opens here with Bartholomew Diaz and Vasco da Gama. In 1520 the Portuguese reached Canton; European trade with the Far East grew steadily in the second part of this century; and in 1600 the English East India Company—the first of its kind—was formed. To find a new outlet for the cloth trade was the original English motive, in this as in much Elizabethan exploration, but the cloth trade soon took a secondary place in the face of the vast opportunities offered by the Far East. "In my kingdom," wrote the zamorin of Calicut to the king of Portugal, in a letter carried home by Vasco da Gama, "there is abundance of cinnamon, cloves, ginger, pepper, and precious stones. What I seek from thy country is gold, silver, coral, and scarlet." Since 1600 the connection between the two halves of the Eurasian continent has become steadily closer. The West has often aped the East, in *Chinoiserie* and in other ways, some of which we went into last year. The East of late has even more often aped the West, but so far as this exhibition is concerned the imitation is best expressed in the Chinese equivalent of European *Chinoiserie*, such as the European palaces of the Yüan Ming Yüan, destroyed in 1860.

By means of objects from both West and East this exhibition attempts to illustrate at least a few of the many and complex influences from the former which appear to have been felt in China and Japan. The variety and range of these objects need not be reviewed here. It will be sufficient to draw attention to the almost bewildering profusion of the objects themselves to indicate the scope and complexity of these influences.

## INFLUENCE OF THE WEST ON THE ART OF EAST ASIA

### The Scope of the Exhibition

FROM earliest times China seems to have had the capacity for receiving all sorts of foreign influences and assimilating them, including the foreigners themselves. Usually a new idea was taken up slowly, so unnoticeably that the expression "the unchanging Chinese" has been far too generally accepted as true. But in spite of the traditional resistance to anything new, there was always constant change going on underneath the surface, until finally a new influence would become apparent—so made over into something Chinese that it seemed to belong to China's own cultural background.

Nothing from the West going to China made such a spectacular entrance there as did silk in the Roman world, or porcelain in Europe. The introduction of paper and of printing into the Western World from China changed the entire complexion of our Western civilization. Not until the knowledge of modern Western science began to strike China with full force has she felt the impact of a foreign culture which she could not resist or assimilate into her own at leisure. Two exceptions might be made to this statement, however. First, the use of bronze weapons and the knowledge of bronze-casting, which, it seems very likely, came to China about the sixteenth century B.C., must have revolutionized war and to a certain extent industry; and second, the introduction and growth of Buddhism in China from the first century A.D. to the ninth had tremendous and far-reaching psychological, spiritual, and artistic results which remoulded much of Chinese thought and art. With the present social and economic revolution we are not concerned in this exhibition, which presents only what China has received in the past from the West, and for our purpose ends late in the nineteenth century.

The exhibition last year, showing the West's debts to China, treated such outstanding and uncontroversial subjects as mentioned above, especially silk, and the three P's, porcelain, paper, and printing. These were great contributions to the civilization of the whole world and have been thoroughly and completely documented in the various Western countries. But China has drawn to herself *from* a world spread out in all directions, a great multitude of influences—some of them very subtle, and many of them not documented at all. There is, therefore, considerable room for argument in the case of a number of the objects shown; yet in each case there is very good reason for believing that the object, or something about it, reflects Western influence, which penetrated to China and resulted in building one



more factor in a constantly evolving civilization. Some of these influences were of short duration, while others lasted for a long time, steadily or under continual waves. It seems therefore best to take them up chronologically according to their first appearance. The headings of the sections give some idea of the variety of ideas, objects, and art styles which travelled to China and there exerted an influence in some cases large, in others hardly perceptible, upon that great civilization.

### Foreigners in China

AN exception to the chronological order occurs at the entrance, where, as an introduction to the exhibition, two cases containing pottery burial figurines of foreigners are being shown. These figures are mainly of the T'ang dynasty, A.D. 618-906. That period, which was part of the "dark ages" for Europe, was a Golden Age for China, when, historians tell us, the brilliance and refinement of Chinese civilization reached a height never equalled, before or since. In that period traders, envoys, mercenaries, missionaries, and travellers in general flocked to China in great numbers from practically every other country in Asia. Here they were welcomed at Court and in the market places of the great cosmopolitan capital Ch'ang-an. Westerners from Syria, Arabia, Persia, the Pamirs, and beyond, as well as India, rubbed elbows with China's nearer neighbours, the Tibetans, Tatars, Turks, Tonkinese, Koreans, and Japanese. Foreign religions were introduced, fire temples, mosques, Christian churches, and synagogues were built, large numbers of Central Asians came, to be employed in the great princely households or in the retinues of high officials.

A constant stream of caravans kept arriving with goods from the West, goods piled high on Bactrian camels (the two-humped variety), and beautiful horses in train, a superior type bred beyond the Pamirs in Ferghana, or raised in various oases of the Tarim Basin. These were accompanied by their camel-drivers and native grooms, mostly from the Altai region north of the T'ien Shan, or the oasis cities of Kashgar, Khotan, Kucha, and Turfan. But there were many who came all the way from the East Iranian slopes of the Pamirs, or the Central Asian steppes beyond, and some of the merchants themselves were from Persia and Mesopotamia. Foreigners served in the imperial body-guard and the armed retinues of officials; grooms who came with the Bactrian horses remained to care for them, and the caravan men travelled back and forth in the employ of great merchants some of whom, apparently, were Westerners who accompanied the caravans themselves. Then there were those who came to ply a trade, peddle



their wares, serve in various capacities in households of the nobility. Foreign dancers, musicians, acrobats, actors, and dwarfs are all mentioned in Chinese records again and again among the things most desired at the imperial court and the minor courts of princes and nobles. Over and over we find them mentioned as part of the "tribute" brought to the Chinese ruler by the envoy of some foreign country. Entertainment, then as now, paid well. Wên Ti, first emperor of the Sui Dynasty at the end of the sixth century, is said to have had as many as seven foreign orchestras at his court. Many of the musicians and dancers were women. The ladies of Kucha in Central Asia were especially famous for their music and dancing and there are many figurines representing them, showing their delicate cameo-like European features and slender figures; for these people, the Tocharians, were of Indo-European race and language. Then there were also dark-skinned boys from India, and a more primitive type from the South Sea Islands, whose dancing seems to have been greatly enjoyed.

There were, of course, many other foreigners in China at this time of whom no representations were made for the graves, since they were not servants or in the employ of anyone, and the deceased would not have planned to take their spirits with him, to add to his *kudos* or pleasure in the next world. These were such persons as Buddhist monks and scholars from India and Central Asia who, we know from literature, were in China in great numbers. The same is true of priests and teachers of the other Western religions introduced in the T'ang period. Students, too, especially from Japan and Korea, flocked to China at this time, but so far none have been identified among the figurines, probably for the reason given above.

The figurines in Cases I and II are described individually in the catalogue on pp. 50-52. Of about six hundred and fifty burial figures in the Museum's Chinese collection, approximately one-third must represent foreigners, or at least non-Chinese types. Most of the identifications have been made in accordance with the recent work of Mrs. Jane Gaston-Mahler of Columbia University, *The Westerners Among the Figurines of the T'ang Dynasty*. Mrs. Mahler is the first scholar to undertake seriously to identify the various racial and occupational types known to have had connections with China at that period. She is not responsible, however, for all our attempts to place these figures in an exact geographical setting, nor for our guesses in regard to figures not included in her study.

The appearance of Jewish types among the figurines has long been recognized, Nos. 1 (Plate 1), and 2 (Plate 13). It has been stated that the earliest Jews to arrive in China were probably all merchants. Most of the figurines carry a ewer of Persian type as here in No. 1. But No. 2

is wearing a falconer's glove on his left arm and stands in an attitude of feeding or playing with a bird on that hand. Arabs came to China in considerable numbers by the sea route in the T'ang dynasty and so did Persian and Indian merchants. No figures here have been identified as Arabs, but several seem to be undoubted Persians, such as Nos. 4 (Plate 2), 5, and 6. No. 4, however, has come on a camel, evidently not by the sea route, and as No. 6 stands in the attitude of a groom, he probably led a Bactrian horse through Central Asia to China. Known burial figurines are mostly from North China, in the neighbourhoods of the two capitals, Ch'ang-an and Lo-yang, where faces were turned towards Kansu and Central Asia and the "long old road" of the silk route to the West. The sea-route ports were a long way off in South China, almost as if in another country.

Among the most recognizable types of foreigners are the Khorezmians, with their round brachycephalic heads and large wedge- or beak-like noses. They "must have come from the Oxus country near the Aral sea" (Mahler) and were traders in Khurasan and Bokhara. They frequently travelled by ox-cart, but here we see one on a camel, No. 9, and another, No. 8 (Plate 1), is performing a dance very reminiscent of some seen today on the Russian steppes. Perhaps the most striking figurine of all is that of a camel-driver, No. 11 (Plate 2), wearing the high, pointed cap which we associate with the nomadic Scythian peoples, in particular the Sakas. This man, with his sharp, exaggerated features, may have been a Saka from the Merv region on the silk route to the West.

Dark-skinned dancers and serving boys are of two types, the one, Nos. 12 (Plate 8), and 13, showing strong Hellenistic features such as big eyes and "cap of curls," would be found in Bactria and north-west India; the other, Nos. 14 and 15, known as the K'un-lun boys, have been said by Pelliot to have come from the South Sea Islands, as shown by their small delicate bodies and heads, and the high mass of tight curls, quite unlike the Graeco-Roman locks of 12 and 13.

Most common are the grooms for the beautiful Bactrian horses. They represent several racial types, especially the Altaic Turks, No. 18 (Plate 1), and their vassals, Nos. 19 (Plate 1) to 21, who were of a primitive type found in the Altai. These latter can be recognized by their two braids of hair, crossed at the back of the head. They are short, big-headed, and brachycephalic, without beards, have high cheek bones, and suggest a fair-haired, blue-eyed people, for the Chinese always represent them as having round eyes, with the inner fold of the eyelid almost vertical. Even today the Kalmucks, who live in this region now, observe the ancient Altaic religion. A Kalmuck lets his pigtails grow so that if he goes to Hell in the

next world and is boiled in a big cauldron of tar, his *Yayutshi* (or personal guardian spirit) can grab him by these pigtails when he comes to the surface, pull him out, and carry his soul to Heaven. One figurine of this early Altaic type, No. 21, is shown as a seller or dispenser of wine from a large wine-skin. Bishop W. C. White has suggested that the contents may not be wine but *kumis*, the fermented mare's milk, a common drink with all the nomadic peoples of northeast Asia. Households in North China employing numbers of these "barbarians" from the western regions would certainly have among them one who would keep them all supplied with *kumis*. Another such figure with a skin bottle is shown in No. 3. Here the type is what is known as Armenoid or Armenian, but as people with such physical characteristics were scattered in various places throughout Central Asia, and north and west of it, it is difficult to place this man in an exact geographic location. One can only say that he probably belonged to one of the nomad tribes.

Of the Tocharians I have already spoken (Nos. 26-33; and Plate 2). They are among the most enchanting of the figurines of foreigners. Their art at Kucha, Kyzil, and vicinity, as revealed by the excavations of Grünwedel and Le Coq, shows their close contact with Iranian art and customs in the fifth and sixth centuries, even to the elaborate fashions of Iranian dress. The Kucha ladies at the Chinese capital of Ch'ang-an, especially the dancing girls and musicians at the court, apparently introduced these fashions into China and soon every Chinese lady at the T'ang court had to have her tight, high-waisted, short-sleeved dress of all-over Iranian medallion pattern, with finely pleated frills at elbow and hem. Several musical instruments were introduced from the West in the sixth or seventh centuries, probably through the same channels. The *p'i-p'a*, a Central Asian guitar, the *so-na*, a clarinet from Persia, and the *k'ung-hou*, the Persian harp, were among those which became most popular, and contributed not only to the palace music of the time but to the large temple orchestras mentioned in records, and pictured in Buddhist paintings of Paradise scenes.

The Uighur Turks, who moved into Chinese Turkestan from Mongolia in the eighth century and established a great empire there, can be recognized among the burial figures by their great, flat, pointed beards (No. 23, Plate 1). Many of these people, who appear also clean-shaven, attained high position in Chinese government and private households.

Another quite different type seems to represent persons of some importance who show definitely negroid features (Nos. 35-37), but who they are and where they came from we do not yet know. There



are records of Arab traders bringing negro slaves from Africa in the T'ang period.

Other figures show Hellenistic features and may represent actual Graeco-Bactrians or Graeco-Romans, or they may merely reflect the art of Gandhara, as shown in their "Apollo locks" bound with fillets (or "cap of curls," as it is sometimes called) soft chin, rosebud mouth, smiling or frowning or showing teeth. See, for instance, No. 108 (Plate 2), and compare the stucco heads, Nos. 99-104 (Plate 8), from northwest India.

The majority of our male figurines wear the typical Iranian dress of the Central Asian nomadic peoples, especially those who lived north of the T'ien Shan, or in the Pamirs and beyond. Its main features were a high, often pointed cap, a below-knee "dressing-gown" style of tunic, belted at the waist, with wide lapels which could be buttoned up to a round throat-line, and high, stiff boots. This dress is almost a uniform for grooms, cameleers, and serving men in general.

### Painted Pottery in Prehistoric Times

IN spite of the appalling physical barriers of mountains and deserts which isolated China from the rest of the ancient world, influences from the West did filter through from the very earliest times. At first it was a mere trickle; the distances were, and still seem, tremendous. For instance, there were, apparently, very ancient trails from Khotan in Central Asia along the south edge of the Taklamakan Desert leading through the Tsaidam or by way of the "Kansu Corridor," into the Wei Valley and the heart of ancient China. This was the prehistoric jade route over which black, green, and white nephrite was brought from quarries in the mountains behind Khotan. Another very old trail led up into Yünnan from Burma, following much the same route that the Burma Road does today. Over this came many cultural items, such as rice, the water buffalo, and barnyard fowl. A third, less definite route, existed across all of Asia, running north of the Black Sea, the Caspian and the Aral Sea, over the steppes to the north side of Lake Balkhash, through the Dzungarian Gate, the Dzungarian Basin, and then down into the "Kansu Corridor" by way of the Etsin Gol, or, continuing in the same latitude across the Gobi to the great loop of the Yellow River, entering China at what became one or another of its northern gates, such as P'ing Ch'êng. It is over this last route, which is generally referred to as the "steppe corridor," that it is supposed the wheeled cart came in the early Neolithic period, together with domesticated wheat, which had long been known in West Asia.

The earliest art of China is that of the neolithic red painted pottery which has been found in such quantities in the Pan Shan hills of Kansu and the vicinity of Koko Nor on the Tsaidam trail. The earliest of these glorious pots, No. 40 and Text Fig. 1, are outstanding among the best the neolithic world has produced anywhere. Their date is now considered to begin about 2500 B.C. Several sites in Honan, which were further into China but still on the trade-route from the West, have been found, with fine examples as at Yang shao and vicinity, but not so numerous or so magnificent in size and in decoration. Still



FIG. 1. Painted pottery from Susa, Persia, and from Kansu, China. Nos. 39, 40.

further east, at An-yang, and again at Feng-tien in southern Manchuria, a few, very few fragments have been discovered. The similarity of this ware, in shape and in design, to painted pottery of Susa in Persia (see Nos. 38, 39, and Text Fig. 1), Tripolje in South Russia, and Anau in Russian Turkestan, all sites which are considered earlier, leads us to believe that this art was brought to China from the West; moreover, the ware is found only along the trade routes from the West; it is strongest and most plentiful at the point of entry into China; and it is encountered less and less as one goes east. Moreover it was later given up in favour of the inferior, but thoroughly Chinese, coarse grey pottery excavated in every neolithic site. However, this *proves* nothing. One can only say that appearances are in favour of the theory that the painted-pottery culture was of Western origin. Skulls from the painted-pottery burials show only that the majority of the people, at least, were of the ordinary North China neolithic stock.

### Cowrie Shells

IN many parts of the world cowrie shells were the earliest form of money. Cowries have been found as far away from any sea coast as at Anau, and in the graves of the painted-pottery people of the Pan Shan, Northwest China. Cowries live in warm waters and even in prehistoric times they were traded tremendous distances, the favourite kinds for Asia being collected in the Laccadive and Maldivé Islands

of the Indian Ocean. The Royal Ontario Museum has none that can with certainty be attributed to the prehistoric or Shang periods, but a handsome string, excavated at Hsin-chêng, a sixth-century B.C. site in central North China, is shown as No.41a. These have not been identified as to species, and may possibly have come from a source nearer China than the islands in the Indian Ocean. For it is now known that the Chinese could have secured cowries from the Liu-ch'iu Islands south of Japan, or even the China coast south of the Yangtzu River, quite far enough away in those days to make the little objects valuable. As was usual, the dome of the shell was ground down so that a number of cowries could fit snugly side by side when strung. No.41b is a group obtained from the tombs of Old Lo-yang, and thus date between about 450 and 230 B.C. In this group are several real cowries, together with imitations in both mother-of-pearl and bone. Some of the bone specimens have been stained green by lying next to bronzes which have corroded. The fact that bone and shell imitations were made for the graves of such a wealthy family as the Princes of Han shows that real cowries must have been hard to get, and sometimes too valuable to bury. Cowries continued to be used as money for centuries after metal coinage was the common currency, and Marco Polo mentions such use even in the thirteenth century.

Besides its use as money, a use documented by inscriptions on oracle bones and bronze vessels, the cowrie was also valued for its fertility symbolism. Some prehistoric man saw in it a representation of the human vulva, and so it came to be used all over the world in magical fertility rites. We cannot maintain that this idea originated in the lands west of China, only that the earliest cowries used appear to have come from the Red Sea and the Indian Ocean, and are found in Western graves long antedating any so far discovered in China.

### Bronze, and Knowledge of Bronze-Casting

ALTHOUGH there is no absolute proof that bronze and a knowledge of the bronze-casting process were brought to China from the West, this has been assumed on the grounds that bronze was well known in Mesopotamia (at Ur, c. 2500 B.C.) and Persia (at Tepe Hissar, near present Damghan, c. 2000 B.C.) several centuries before the Chinese had it. Moreover, the process even of sand-casting, to say nothing of the *cire perdue* method, is so complicated that there is little likelihood of independent discovery. A third argument is that when bronze objects do appear in China (and the earliest we know of cannot be much before 1500 B.C.) their technical qualities are so high that they can hardly be equalled even today; yet there is no evidence in China of the earlier stages in bronze manufacture, the centuries during which



bronze-casting evolved through trial and error from crude attempts to the perfection found at the first historical site, the capital of the Shang II dynasty, near An-yang (1386-1122 B.C.).

It is believed that the distribution of the well-known socketed bronze celt, or axe-head, which has been called an "essentially European tool," gives a clue to the introduction of bronze into China from the West. This widespread Western invention seems to have made its way over the steppes and along the ancient prehistoric trade trails until it appeared in North China about 1250 B.C. Unfortunately the steps by which it got there have not yet been established. But it got there fully developed, and the copies of it made by the Chinese were strikingly like thousands it left behind all over Europe and the Near East. The group No. 42 illustrates the stages in the development of the socketed celt which took place in the West during the early bronze age there, beginning with the copy of a stone-axe head, the evolution of bronze ridges to hold the wooden handle more firmly, the evolution of this into an open socket on each side making what was called a palstave, and finally the form with a fully developed round or rectangular socket, with a loop at one side near the opening. This form, and some of the preceding stages, spread throughout Europe and the near East as fast as they were invented and although some local peculiarities appeared, the fundamental shape seems to be that of the Luristan example (see No. 43*a*, Plate 3). Certainly that is the shape of many of the Chinese specimens (Nos. 43*e* and *f*, Plate 3), even to the single loop at the side, and again it is significant that none of the experimental stages are represented in China—at least none have been found so far. What has been said about the socketed axe seems to apply equally to the socketed bronze spear-head which also bears strong resemblances to specimens found in bronze-age sites in Europe. Nos. 44*d* and *e*, Plate 3, show the two earliest types known in China and they are close to the English ones, *b* and *c*, though the loops of *e* may not have been for lashing to the haft but for attaching tassels or the leather covers put over the points when not in use. And, finally, a third group is represented by No. 45 showing parallel examples from Europe and from China of perforated axes, made for pierced hafting.

The prehistoric journey of the fully developed socketed celt—and socketed spear-head—from the West to China is supposed to have been over the steppe corridor into the centre of North China where the Shang people lived. The Shang people founded the first kingdom we really know anything about, and seem to have been the first in China to use bronze—for a long time the *only* ones. Is it possible that their rise was due to their being the first to learn how to make tools and

weapons of bronze, which put them in a position of superiority over their neighbours? They must have had bronze in the Early, Shang I, period, before they moved to their later capital at An-yang, to have given them a little while to develop those marvels of technical skill and artistic quality which are the ritual vessels excavated at this capital of Shang II, especially from the Royal Tombs.

### Arms and Armour

It was from excavation of the Royal Tombs of the Shang kings near An-yang (in 1934-36) that some most surprising facts were brought to light, among them the discovery of a large number of bronze helmets in one of the tombs. The king buried there had evidently tried to take his whole armoury with him, for the grave contained a great mass of spear-heads, hundreds of them wedged tightly together, all upright with their points stuck in the ground, and several hundreds of bronze helmets. It had been stated by Chinese historians from as early as A.D. '1210 that no metal body armour or helmets were in existence before the Ch'in dynasty (third century B.C.). The great western authority on ancient China, Dr. Laufer of Chicago, wrote in 1914, "Defensive armour as employed in the epoch of antiquity, is characterised by the absence of any metal." But in 1931 Bishop White secured the bronze helmet, No. 46 (Plate 3), for the Royal Ontario Museum. It was said to have been excavated at Hsün Hsien, a cemetery which dates from the end of the Shang period to about 770 B.C. in the Chou dynasty. No one took any notice of it until the excavations of the Shang Royal Tombs by the Academia Sinica revealed the unmistakable fact that the ancient Chinese of the Shang dynasty *had* had metal helmets, and a lot of them! They are similar in many ways to the bronze helmets of the Mediterranean area. Possibly this item of defensive armour was introduced into China along with bronze socketed celts and spear-heads.

The strange thing is that the use of bronze helmets seems to have suddenly ended with the fall of Shang. They disappeared so completely that the later Chinese lost all memory of them, even in legend. Indigenous Chinese armour, including a cap of leather for the helmet, was made in Chou times of sheets of rhinoceros hide, and this type (later using buffalo hide also) was used for a thousand years, even long after metal armour became known.

The earliest Chinese had no cavalry, but fought on foot or from war chariots. In 307 B.C. the raids of the hard-riding nomads on their northern borders forced them to adopt the tactics of these barbarians and for the first time add mounted archers to their armies. The Chinese never were inventive in the matter of military equipment or weapons,

and continually adopted whatever superior arms their enemies had. According to Laufer, it seems to have been the Iranians who initiated most of the early types of metal armour. These spread to the Turkish tribes, the Huns, and various other nomadic peoples of Central and Northeastern Asia, and from them to the Chinese. Metal scale-armour and helmets came into China about 220 B.C., the scales being at first of bronze and in later Han of iron; iron scales are found in later Han graves, together with cast-iron swords.

Scale-armour is the earliest type of metal armour known, and probably succeeded scales of leather. It appears on monuments of King Sargon of Assyria (722-705 B.C.) and the Greeks and Romans adopted it. A fine Roman cuirass of bronze scales, found in pieces in Lake Trasimene, is shown in this exhibition, No. 47 (Plate 3). Scale-armour was made of small, pointed or rounded laminae sewn onto a sturdy foundation in an overlapping arrangement like the scales of a fish. Such armour was hot, heavy, and stiff, and gradually gave place to plate-armour in which the laminae were small rectangular plates arranged side by side in rows, and lashed to each other so that no cloth or leather foundation was needed. This type, possibly invented in bone by Northeastern Siberian tribes, was developed in metal by the Persians. Excavations at Dura-Europos in Syria, destroyed about A.D. 256, unearthed some bronze and iron scale-armour worn by the Roman garrison, in which the laminae are riveted together side by side, showing the transition stage in changing to plate-armour like that worn by the Persians, their adversaries (see No. 49). A third kind of metal armour, chain-mail, which was also developed by the Persians, appeared commonly in the Near East at this time. It is made of small interlocking circles of iron wire. No. 48 is a band of chain-mail found at Dier el-Medineh in Egypt, a relic of the Romans there in the third century A.D.

One can trace in art the progress of various kinds of armour along the trade-routes to the Far East. Frescoes of the fifth to seventh century A.D., found in the oasis cities of Chinese Turkestan (the Kucha-Kyzil region especially), supply information on both costume and armour. Besides ladies in the height of fashionable Iranian dress we see mediaeval-looking knights in Iranian armour, often mounted on richly caparisoned horses. The Iranian fashion of armour for man *and* horse is illustrated here. Plate-armour is the easiest to recognize in the paintings, as the horizontal rows of the plates are usually emphasized.

In the Museum's collections early representations of Chinese armour occur mostly on grave figures, of which there are seven in the exhibition. Nos. 50 to 52 can be exactly dated to A.D. 525 in the Wei



period. 50 and 52 show caparisoned horses. The horse of No. 50 has armour indicated in scales or plates on the sides (it is often difficult to tell *which* is represented on these figures). The head is protected by what appears to be a stiff leather face-mask. Many horses wear this face-mask, perhaps a Chinese invention. The two riders appear not to be in armour except for their helmets, No. 50 in a leather one perhaps, No. 52 in the spiked metal helmet of the Persians, with hanging leather flaps protecting ears and back of neck. No. 52 is clad in the heavy Central Asiatic coat with empty sleeves, which was a Persian fashion. The little archer walking with his quiver on his right hip (No. 51) wears a short skirt of scale-armour and above this a cuirass of two pieces covered with overlapping scales, one a breast-plate, the other a backplate, with buckled straps holding them together over the shoulders. These scales are represented in a peculiar way—they seem to be upside down. This phenomenon occurs also on No. 54 (Plate 4), which is a guardian figure of perhaps a little later, where the scales, on both greaves and shoulder-guards, are “upside down.” A median line part-way up each scale seems to represent a “big stitch” by which the scale was attached to the foundation material. It is very apparent that to represent the scales with points up was intentional. As we examine many other Chinese figurines in armour we find that this seeming error was quite common. One can even trace it back to certain Graeco-Buddhist stone reliefs in Gandhara. If armour was really made like that, wouldn't the rain run down inside?

The “Crusader” type of armoured horse and man, may be seen in No. 53 (Plate 4), with plate-mail represented by the horizontal stripes of red. This figure and the large standing warrior No. 108 (Plate 2), which wears the same domed helmet with flaps, and corselet of sheet-armour with the skirt of plate-mail, date from the Sui dynasty or the beginning of T'ang. They suggest the Crusaders of the Middle Ages in Europe who derived this style of armour from the same source, Persia, although it got to China about A.D. 600, and to Europe not until the thirteenth century.

The West had one more type of armour to contribute to the Far East. The T'ang-period guardian figures (see No. 55, Plate 4), are wearing sheet-armour, with great metal breastplates, pauldrons, and aprons. In Europe this developed into the complete *cap-à-pie* suits as used in jousting tournaments. The armour of these Chinese figures, however, was not derived from that worn by actual soldiers, but from imaginary armour with which Buddhist guardian figures were equipped in art. Items of sheet-armour were combined with plate-armour, such as in the smooth-fitting skirt with two flaps. There was always some fantastic decoration such as the elaborate stuffed-cloth (?) lion-heads below the shoulder guards. Evidence from Central Asia shows

that this type of armoured figure was evolved there during the fifth and sixth centuries when the powerful wave of Buddhist art, which was to influence China in the T'ang period, was making its way east.

The gun is a Western invention and seems probably to have come to China along the overland trade-routes through Central Asia. Many of the Chinese guns which have survived bear inscriptions, the earliest of which is dated 1356, some thirty or so years after the earliest European guns. Of the two Chinese guns in the exhibition both are inscribed. One of them, No. 57 (Plate 3), although its inscription is partially corrupt and its date therefore uncertain, seems to belong to the Hung-wu period, 1368-1398. The second and smaller of the two, No. 56 (Plate 3), has an iron core to its bronze barrel and bears an inscription which puts it in the Chêng-t'ung period, 1436-1449. The bore of each of these guns suggests the use of fire-arrows or some projectile of the nature of a cross-bow bolt, the bore in either case being too small for the use of shot. These two examples of fire-arms are among the earliest probably in existence today.

### Glass

ONE of the most important gifts of the West to China was glass. A glaze of exactly the same composition as glass was used in Egypt as early as 4000 B.C., on steatite beads. A few centuries later Egyptian craftsmen began to make beads of "faience," i.e. of glaze applied to a body material consisting mainly of artificially powdered quartz, and it was not long before they were using this material for figurines, tiles, and small vessels. Relatively small quantities of ancient faience have also been found in other countries of the Near East, and in India, but at present the evidence points to Egypt as the country of its invention. True glass (glaze used as a separate material) developed slowly out of the faience industry, glass beads and amulets becoming common about 2500 B.C. By 1500 B.C. the earliest known vessels consisting entirely of glass were being made in Egypt; they were mostly in the form of small bottles and cosmetic jars. They travelled long distances in trade, and similar vessels continued to be made even down into the Christian era. In this exhibition may be seen an example from the fourteenth century B.C., No. 60.

Egyptian "eyebeads," which first appeared at the end of the fourteenth century B.C. and continued to be made for at least fifteen centuries, are of special interest in connection with the history of glass-making in China. The earlier examples of this distinctive type of bead were made by pushing a single drop of glass down into the glass matrix, which was of a contrasting colour. About the same time beads of faience appeared with eyes painted on in glaze. Sometimes

the eye-spot of these faience beads was encircled by one or more rings, and this fashion was imitated in the all-glass beads. About the twelfth century B.C. the Egyptians began making glass beads with "stratified" eyes, formed by drop upon drop of glass, each successive drop a contrasting colour and smaller than the one below; these eyes sometimes protruded but were commonly pushed deep into the matrix and then ground down almost level with the surrounding surface. A simple but distinctive type of Egyptian stratified eyebead is dated to the fifth and fourth centuries B.C. and has been found in many parts of the Mediterranean world, including Italy, Germany, South Russia, Britain, and even India, as well as China. Although stratified eyebeads continued to be made in Roman times, their popularity fell off after the adoption of an easier process, by which the "eyes" were made of sections of a glass rod which had been dipped in successive baths of liquid glass of contrasting colours.

The earliest known glass objects made in China are copies of two types of Egyptian eyebead: the stratified type of the fifth to fourth century B.C. and the faience beads with painted eyes, both mentioned above.

The earliest Chinese record of glass is found in the *Annals of the Wei Dynasty*, A.D. 386-557, in which it is stated that the art of making glass was introduced into China in the fifth century A.D. by travellers from the West. But archaeological evidence points to a much earlier date, not only for the importation of glass but for the manufacture of it by the Chinese themselves. When the discoveries were made of the Tombs of Old Lo-yang (which date between about 450 and 230 B.C.) it was at first supposed that the glass found in them must have been brought over the trade-routes from the West. In this exhibition are many glass objects from those tombs: glass plaques with polychrome inlaid eyes, Nos. 70 (Plate 5) and 69; fragments of vessels (small cups probably), No. 66 (Plate 5); ear plugs (capstan beads); plaques with "compound eye pattern" mounted in gilt-bronze discs, Nos. 67 (Plate 5) and 68; inlays for the tops of bronze finials whose sides are inlaid with gold and silver, No. 71 (Plate 5); and finally, quantities of eyebeads of both the solid glass and the faience types.

Although many of the glass plaques, and especially the beads, might well be taken for Egyptian ones, spectographic analysis reveals in most of them the presence of barium in considerable quantities. Barium is an element *not* found in Near Eastern glass—at least not until centuries later, after about A.D. 300. Also the Chinese beads are heavy with lead, which does not occur in such quantity in early glass of the Near East. So it looks as if the Chinese had been copying the older industry of Egypt and Syria. Actually, a few beads from the lot found in these tombs *were* imported and had perhaps served as models.



No. 62 (Plate 5) has already been mentioned. It is practically identical with No. 58 beside it, which was excavated in Egypt. Neither contains barium, nor does the biconical bead of turquoise faience. But most of the others, though they *look* exactly like their Egyptian prototypes, contain barium and must have been made in China.

The Chinese who made these beads certainly developed the technique of glass-making to a high level of art, perhaps surpassing even their Western models. The plaques with compound eyes are especially striking (see No. 67, Plate 5), and the Chinese by placing the successive drops of each "eye" a little to the side of centre, made them all appear to be "revolving." Various beads in the group No. 64 (Plate 5) show consummate command of techniques, as in the big bead with "horns," and the two inlaid with elaborate geometric pattern of lozenges, trapezoids, and circles with "revolving" eyes.

The fragment of a green glass vessel with compound eye design, No. 66 (Plate 5), was moulded over a sandy clay core, as shown by the grey film on the inside surface. This was according to the practice in Egypt at this time. But it cannot be an actual Egyptian specimen, for the glass contains barium and much lead.

One of the most important finds from Old Lo-yang, although it cannot be established as belonging to the Princes of Han tombs, is a small blue glass lion, *couchant* on a rectangular base which is pierced for stringing, No. 75 (Plate 5—side and top views). Two others, so nearly identical with it that they might have been pressed in the same mould, have been found, one in Egypt, the other in Teheran, Persia. The lion is represented in very ancient Near Eastern style and these beads have been pronounced by Mr. Sidney Smith of the British Museum as "fifth or fourth century B.C., not later." They demonstrate most graphically the way in which ideas and art styles were spread by trade all over the ancient world. For instance, the lion was unknown to China. This little bead, therefore, may have brought with it the first knowledge of such an animal to some of the early Chinese. In the Old Lo-yang tombs were other objects of glass besides those discussed above: large numbers of rectangular whitish or pale greenish plaques, plain or decorated with sunken figures of the Animals of the Four Quarters in which were still traces of an inlay of gold foil. There were several examples of the ritual disc called *pi* (see No. 74) usually made of jade, and some glass copies of the usual jade pigs, made to be held in the hands of the dead (see No. 72). Jade tongue-pieces in the form of cicadas were also found in glass imitation, No. 73 (Plate 4), though not in these same graves. These ritual objects are of course uniquely Chinese, so it is not surprising that when tested they are usually found to contain barium and lead.

During this early period glass was evidently prized as highly as

jewels, "jade and crystal," witness its inlay in precious objects like the bronze pole-tops already inlaid with gold and silver. Doubtless the few families who possessed the secret of making glass guarded that secret well. That would explain why glass was at first considered so valuable and imported in such quantities from the West—as it surely was during the Han period—and also why Chinese historians who wrote the *Wei Annals* did not know that it had been manufactured in China long before the fifth century A.D.

About the first century B.C. the process of blowing glass was invented, probably in Syria. Glass vessels could be made larger, more cheaply, and in greater quantities by this process. The glass industry consequently spread rapidly all over the Roman Empire, with the best-known centres in Syria and at Alexandria, in Egypt.

In China the traffic in Western glass during the Han dynasty and the two centuries following must have been enormous. After the opening of the "silk route," about 100 B.C., great caravans left China for the Roman Orient laden with skeins and woven silk, and returned not with Roman coin (the middlemen got most of that) but with products of the Western lands, of which glass from Alexandria and Syria formed an important item. A record called the *Wei-liao*, written in the last half of the third century A.D., lists ten different kinds (colours?) of glass which were greatly prized. The most convincing evidence is the broken glass scattered along the trade routes! Beads from Egypt and broken vessels from Syria are recognized among the finds made by Sir Aurel Stein in Central Asia, for instance at Yotkan (old Khotan), Niya (deserted at the end of the third century A.D.), and Lou-lan (which was abandoned early in the fourth century). In spite of the numerous casualties, a great deal of glass got to its destination whole, as proven by the specimens found in Korean tombs of the sixth century. A pair of small "Roman glass" stem-cups from the Golden Crown Tomb (shattered, alas) are shown with No. 76, on Plate 4 (lower right, marked 76x), although they are still in the museum in Kyongtju. The likeness to our No. 76 (Plate 4) is striking, even to the zigzag ornamental thread of pale blue glass. The importation of glass vessels from the ancient Near East had its effect also upon porcelain development, in more than technique. Porcelain shapes frequently imitated glass, either directly or through silver—compare No. 129a (Plate 4), the thin white porcelain goblet of T'ang date, with "Roman glass" stem-cups Nos. 76 and 128.

Few travellers from the Roman World west of Persia ever got as far east as China by land, or beyond India or Ceylon by sea. Only one Chinese that we know of went even as far west as the Persian Gulf. Political disturbances and trouble with middlemen interrupted

the overland traffic so that by the middle of the second century A.D. much trade was diverted to the sea route. That involved many transshipments of cargo. Glass probably reached China by this route but when it got there it was still a long way from the capital and the centres of demand, for the final port was Cattigara (Hanoi, Tongking, then part of the Han Empire) and there was still a long, unorganized journey overland to be taken. After the process of making glass became generally known the value dropped, but there was always a demand for the Western product.

Glass vessels Nos. 77*a* (Plate 6) and *b* show that Western glass was still being imported in the pre-T'ang and early T'ang times. The beautiful iridescence is due to burial. The shape of 77*a* is like that of a pale green glass ewer in the Shoso-in Treasure House in Japan, put there in A.D. 756. In spite of the broken lip the shape suggests the silver and bronze ewers of Sassanian Persia. No. 78 (Plate 6) is another piece of Western glass found in China, near Lo-yang in a T'ang grave. This is a problem piece, once considered Greek in origin, now regarded by us as Graeco-Bactrian, or perhaps Khotanese. The beautiful fluted white glass bowl, No. 79, with devitrified surface, may be T'ang also, although formerly catalogued Sung and dubbed "Persian." These uncertain attributions show how little is known as yet about glass in this intermediate period. With regard to later Western glass which was taken to China, we are on safer ground; there is no doubt about the Syrian glass bottle, No. 80 (Plate 6), or the larger familiar plate of Irish glass, No. 81. The influence of foreign forms on Chinese glass can be seen on the plate, No. 82, and the water-pipe base, No. 83, with its gilt decoration in "French" style.

### Buddhism and Graeco-Buddhist Art

In the early years of this century, discoveries were made in the Northwest corner of India and the Valley of Kabul in Afghanistan (a region called Gandhara) of some very early Buddhist sculpture which looked so "Greek" that it was dubbed "Graeco-Buddhist" art. Today we know that other influences helped to form this style of art—it really should be called "Graeco-Roman Buddhist." But perhaps fundamentally, Professor Grousset is right in entitling his new book *De la Grèce à la Chine*, for it should be remembered that Roman art was founded upon the Greek—when it was not actually copying it. The Museum has a very fine example of adaptation of Greek art by the Romans in the marble statue of Venus Genetrix, from a Greek original of the fifth century B.C. (see No. 89, Plate 7). Although the head is gone, the modelling of the torso under the thin clinging drapery has a soft, melting quality, which is one of the characteristics Greece



contributed to the art of sculpture. The way in which drapery is handled, in long, rhythmic, unbroken lines of folds, is another thing to notice.

That late Greek art (Hellenistic) *did* travel to China is obvious in spite of all the modifications it underwent on the way. It travelled in a series of waves, mostly over the land routes, but sometimes by a combination of sea and land. The two great propelling forces were, first Alexander the Great, and then Buddhism. Gandhara was the half-way station, where most of the influences were gathered and re-assembled before sending them in the direction of China by way of the routes through Central Asia.

Greek art and culture first came to Gandhara as a result of Alexander the Great's conquest of Persia. This led to his military expedition across northern Iran to the Valley of Kabul, then north in the spring of 328 B.C. to Bactria, Sogdiana, and Ferghana. After a year in this region he returned south to the Kabul Valley, then went east into northwest India. Crossing the Indus River in the spring of 326, he proceeded to the Punjab, beyond Taxila, but there his troops refused to go farther; so he started for home by following the Indus to its mouth.

Throughout this region, Alexander had founded cities which he colonized with Macedonian troops set under Macedonian governors. After his death, a great Graeco-Bactrian kingdom grew up north of the Hindu Kush. About 175 B.C. it included even Gandhara, which since Alexander's time had been ruled by Indian princes of the Mauryan dynasty. But hordes of nomad Sakas and Indo-Scythians were pressing on the northern borders. About 130 B.C. the Graeco-Bactrians were obliged to retreat south into the Gandharan part of their kingdom. Here they battled to keep out first the Sakas and then the Indo-Scyths, but lost to the latter about 25 B.C., and the Greek kingdom in India was extinguished.

This was the Hellenistic background of Gandhara when the Indo-Scythians established the Kushan dynasty there. Greek culture had been mostly a veneer in the Graeco-Bactrian Kingdom, but it probably played its part in conditioning the Kushans. The Greek style in art was the ideal. Coins of Alexander (see No. 91) and the Seleucid Kings (see No. 92, Plate 7), must have made them familiar with what we today call the Apollo type: wavy locks bound with a fillet, smooth-shaven face with soft rounded chin, cupid's-bow mouth, the straight, well-shaped nose and rather heavy brow. Moreover, the Kushans had become somewhat Hellenized while in Bactria. In northwest India they came in contact with the Buddhist religion and met also the tradition of ancient Persian art of the Achaemenids, in the shape of

lion columns and capitals erected by the great Mauryan King Aśoka (264-222 B.C.), who had been one of the first royal patrons of Buddhism and had founded many monasteries and built many stupas for Buddhist relics. Some of the last of the Graeco-Bactrian kings had been converted, but so far as we know had produced no Buddhist art in the Hellenistic style.

The Kushans soon became ardent Buddhists themselves and it was under their rule, apparently, that Western classical art came to be used in the service of Buddhism. It seems not to have been Hellenistic art which provided the spark, but the new contacts with Roman art, which began with the increased trade by sea in the first century A.D. and grew more and more important throughout the second. This was the age of Kaniska, the powerful Kushan king whose kingdom extended from Samarkand to the Indian Ocean and from Lake Helmand in Persia to Patna in India. He reigned probably from A.D. 128 to 160 and it was during his time and half a century longer that Buddhism and Buddhist art flourished under the stimuli of prosperity and new art motifs. The source of most of the art inspiration probably came, according to Dr. Alexander Soper, from the frieze sarcophagi of Rome and the Western Mediterranean, and he believes it quite possible that at least one Roman sculptor of ability was brought to Gandhara to teach and practise his art in the illustration of Buddhist subjects.

Courtyards of Buddhist monasteries had walls adorned with narrow friezes carved in the native dark grey schist of Gandhara. Stupas, with their hemispherical mounds raised on square bases, were also decorated with reliefs and with large figures of Buddha and the Bodhisattvas (saints), seated or standing in architectural niches in the fashion of designs on Roman sarcophagi. Subjects were drawn mainly from the life of the historical Buddha (563-483 B.C.) and sometimes from stories of his previous incarnations. There are also many scenes showing people worshipping religious symbols, or gathered around Buddha, or palace scenes of noblemen and ladies enjoying music and dancing. Many subjects have been lifted bodily out of Roman art, such as crouching Atlantis figures, Tritons, Eros as a pillar ornament, and the "cupids with garlands" motif. This art of the reliefs flourished from the first through the fourth century A.D., but was at its best in the second century.

There are five Gandharan reliefs in the exhibition. No. 93a (see Plate 7) and 93b come from the same monument apparently and are beautifully executed by the hand of a master who was interested in the Indian costumes and types but had in mind the poses and figure-arrangement on a Roman sarcophagus. Some of the heads might have

been intended for portraits. Relief No. 95 shows a composition crowded with sharply cut figures around the throne of Buddha, in the manner of early Indian stupas, like Amaravati. The absence of a nimbus behind the Buddha's head may also speak for an early date. No. 94 is an unusual relief of high quality. Six heavily bearded Kushan gentlemen in Iranian dress, with swords, stand conversing. Their attitudes have been borrowed from the Roman sarcophagus repertory (Soper). Finally No. 96 (Plate 7) shows the deterioration of this art in the poor carving of the ubiquitous motif "cupids with garlands" which was such a favourite throughout the Roman world of the second century and later.

The large standing figures of Buddha, No. 97, and the Bodhisattva, No. 98 (Plate 7), show Roman influence (and indirectly Greek) mainly through the modelling of the heads and the fall of the folds of drapery. The soft quality of modelling, the "Apollo type" of the face, the hair in wavy locks instead of the snail-like curls prescribed by Indian Buddhist formula, and the idealization shown by the dreamy expression instead of the strictly Indian air of profound meditation are expressions of Western classical art. The Buddha's garment is that of an Indian monk, though the folds follow classical models to a certain extent. The Bodhisattva wears the costume of an Indian prince.

The Gandhara type of sculptured Buddha was the first to be carried over the high passes of the Himalayas and the Hindu Kush to the Buddhist monasteries which were founded in Central Asia, especially those on the southern route to China. The progress of this type eastward can be traced from Khotan (Rawak) and Niya, to Miran and finally Tun-huang, where it appears in strength in Cave III (Pelliot). From there the sculptors of the Wei dynasty carried it to Yün-kang, about A.D. 460, where even the colossal Buddha carved in the cliff shows its characteristics. Many small Buddhist gilt-bronze figures show the style in China, but we have no examples. A slightly later wave of Buddhist art from India carried the Gupta fourth-century style of Buddha to China, but neither can this be represented in the exhibition.

However, another powerful wave of Graeco-Buddhist art from Gandhara is well represented in the Museum's collections by the stucco heads from northwest India, reportedly from the Swat Valley. They are of the fifth century A.D. and are related to similar heads found at Hadda, near Kabul. The colossal one of a Buddha, or Bodhisattva, which occupies the centre of the wall, No. 99 (Plate 8), does show more Greek than Roman qualities and the "Apollo" characteristics are very pronounced, especially the "cap of curls" and the soft rounded chin and cupid's-bow lips. Genre heads, Nos. 100-103 (Plate 8), reflect



a native art attempting to represent types with the realism of late Roman sculpture: the hollow-eyed old man (Roman version of school of Scopas), the beardless good-natured man with moustaches who is smiling a toothy grin, etc. Most appealing is the smaller head of a little prince, No. 104 (Plate 8)—though he may be meant for a Bodhisattva. One stucco head, No. 105, was found in the ruins of Tash Kurgan (near Yarkand) actually within the borders of Chinese Turkestan. It is more like the colossal head. The stucco figure of a woman, No. 106 (Plate 8), is said to be from the same site. Here, however, another far-flung influence is shown, for the Roman art of Palmyra in Syria has travelled the old silk route to give this lady her robe and headdress. No. 90, an actual tomb-portrait from Palmyra, is shown for comparison. The famous stele of the "Elephant Lady", found at Kyzil near Kucha, shows even better the characteristics of Palmyrene art, but we have no example like it (Le Coq, *Bud. Spät.* Pl. 27).

Still another powerful wave of foreign influences went rippling to China from the Bamiyan Valley beyond Kabul. At that place Iranian art met Roman and Byzantine from much farther west, and Indian Gupta from near by, which was represented by a statue thirty-eight yards high, in a niche in the cliff. The Iranian sun-god in his chariot, painted in the niche, is a motif found at Dura-Europos on the Tigris, which got it from the same source. The god Ahura-Mazda was very important in Persian art, as in religion; the figures of both Christ and Buddha borrowed from him the nimbus and the aureole as symbols that they had brought light into the world. (The Persians in their turn had derived the nimbus from gods of ancient Mesopotamia.) The art of Bamiyan, which has been dated to the fifth century, seems to have been carried directly to Chinese Turkestan without going down to the Kabul Valley or northwest India first. Its influence is to be seen all along the northern trade-route in the fifth- and sixth-century frescoes of the oasis monasteries at Kucha (especially Kyzil near by), Karashar, and Turfan, and whole caves at Tun-huang reflect it. It must have obliterated much Gandharan art, which doubtless passed this way. In it one sees the sun-god motif, the Indian Buddha form, and all the Iranian costume and armour which so appealed to the Central Asians. The emphasis upon the nimbus and the aureole is marked and made a strong impression upon Chinese Buddhist art. It was probably the Roman use of the nimbus for representations of the emperors which spread the motif all over the ancient world of that time and so it was borrowed by both Buddhist and Christian art. Aureoles, around the whole figure, were added in Persia, as an indication of the light of the sun-god; and so, in Central Asia, every

Buddhist divinity was given a "glory," the combination, borrowed from Persia, of nimbus and aureole. Thus it spread to Chinese Buddhist art on the one hand, and Christian on the other.

"Graeco-Buddhist" influence can be seen in many examples of art in China. The exhibition presents only three. Two are grave figures, the tall civil attendant of the Wei period, No. 107, and the beautiful guardian, No. 108 (Plate 2), whose softly modelled chin, rose-bud mouth, and slight frown are so characteristic of the style.

Finally, No. 109 (Plate 8), an example of Chinese Buddhist sculpture from the eighth-century cave temples of T'ien-lung Shan, reveals the Chinese capacity for assimilating foreign influences. For here, sorted out from all other entangling alliances, we meet the Greek again with its soft, melting treatment of the nude, its simplicity of drapery, its innate grace of movement. Yet it has been done over in a mysterious way, from a glorification of the human body, to a mysterious spiritual presence.

### The Grape Motif

WHEN Chang Ch'ien returned to China in 126 B.C. from his long journey to the West he had nothing concrete to show for it but a nomad wife and a few alfalfa and grape seeds. What he had in his mind is another matter. The seeds were planted and produced alfalfa and grape-vines. Thus the grape came to China. Thirty years ago it was assumed that this meant that grapes would at once appear in Chinese art; so a certain style of bronze mirror, with backs showing relief of little dog-like animals gambolling among grape-vines, was at first supposed to be of the Han dynasty. (See No. 84, Plate 6, and Nos. 85-87.) Because we now know more about Chinese mirrors we date this type as Sui and T'ang, at least five hundred years later. The time-lag is so great that we no longer attribute to Chang Ch'ien the grape motif in Chinese art. It is apparent that that came into China through the classical art of Greece and Rome—perhaps by way of Iran; for its earliest appearance seems to be on pilgrim-bottles of Sui or Early T'ang dynasty, such as one in the Art Institute of Chicago, and several in the Eumorfopoulos Collection, British Museum. These grape designs indicate a wonderful mixture of origins: Graeco-Roman, Indian, Iranian, Central Asian, and Chinese. It may have been from these or other similar sources that the Chinese "Grape and Sea-monster" mirror derives. The minute "fish-roe" background indicated on the tiny silver-backed mirror is typical of a whole class of silver dishes and cups whose shapes and decorative designs can be traced to Sassanian silver of the sixth and seventh centuries in Persia, with certain Parthian and Hellenistic elements.

The decoration of the large stone bowl, No. 88 (Plate 6), is so like the Roman "putti and grapes" motif that many visitors have at first taken the bowl to be a Roman one which had found its way to China. The "putti," however, are Chinese children, and the background of rocks purely in Chinese style. The date has been considered T'ang because of the strong Graeco-Roman influence in Chinese art at that period, but the manner of cutting, especially in the case of the fantastic rocks behind some of the figures, point to a Ming date as more probable.

### Western Influence on Early Chinese Pottery and Porcelain

THIS probably began, as we have seen, with the prehistoric painted pottery, and it continued throughout the course of ceramic history, for the Chinese always seized avidly upon any new idea which they felt would improve their ceramic art. But they bent to their own use all the foreign influences which came to hand: Persian, Hellenistic, Indian, Central Asian, Mohammedan, and finally European, to mention only a few. Influence was along three lines, technique, shape, and decoration, but the Chinese seldom adopted more than one of these at a time, so their ceramic products were real creations, not copies.

One of the most interesting periods for foreign influences in ceramics is the T'ang, so we are concentrating on examples of this dynasty. However, a few remarks on earlier potteries may not be amiss.

It is probable that the unofficial introduction of glass into China in the Late Chou dynasty (see the section on glass) led to restricted experiments in the use of glaze. Late Chou jars from Shou-chou show attempts at glazing. The Chinese copies of the glazed faience beads from Egypt are made of a *glass* faience, i.e. ground-up glass instead of powdered quartz, which shows the Chinese adaptation of a new idea, and may have had an influence in the development of porcelain. The feldspathic glazes of Laufer's "proto-porcelain" jars of early Han show that the Chinese had already developed a glaze themselves, though not a wholly satisfactory one.

It is generally conceded that the green lead glazes of Han pottery were derived from the West. These had long been known in Mesopotamia (see the lion of glazed bricks from Babylon, No. 132, Plate 10) and were transmitted to the Chinese by the Parthians in Persia, probably just before the Christian era. The hill-jar, No. 110, presents a decorative motif which was also taken from the Parthians at this time, the frieze of running animals in low relief. Here is illustrated the "flying gallop," an art motif which began in Mycenaean art and made its way into the art of nearly every other land. It depicts the animal with forelegs extended forward nearly horizontally and hind-



legs backward likewise, a position practically unknown in nature but giving the appearance of great speed. Actually our modern slow-motion pictures have proven that the position does occur when certain animals are jumping or leaping, but that it lasts for only the fraction of a second. The Parthians were fond of the "flying gallop" and passed it on to the Chinese.

In the T'ang period many Chinese potteries appear that derive their shapes and decorative motifs from Persian silver of the Sassanian period, A.D. 226-632. Some of the silver prototypes are known, others are assumed to have existed because of the relationship to those known. In the Shoso-in Treasury at Nara, Japan, is a fine Persian silver ewer which was sealed up in A.D. 756. This corroborates our dating of these vessels in the eighth century. Nos. 115, 116, and 117, all on Plate 9, show several ewers of this category. No. 115 has been frequently cited as showing Hellenistic influence. It does, but the Hellenistic motif of a dancing nymph waving a scarf above her head with both hands is seen to be strangely modified if you look at it carefully (see detail on Plate 9). The nymph is a round-headed boy in an Indian dhoti and the dance attitude is that of a Yakshi or tree sprite in early Indian art. On the other hand, the moulded and applied ornament of acanthus, with exotic-looking flowers and fruit, is Greek; for example, this motif appears on a painted wooden coffin at Anapa, in the Kuban, made for the Scythians. The shape of the pitcher, however, is Sassanian. The phoenix-headed ewer, No. 117, is another case of Persian silver influence, the cock- or phoenix-head itself perhaps an invention of Central Asia. The pearl in the bird's beak seems to have been acquired in the passage of this form through Central Asia, and, in fact, the Buddhists may have adopted this as a "garuda bird" to serve Buddhism. Huge ewers like this with bird-heads can be seen in the Central Asian frescoes. The one side shows a high-stepping dancing phoenix in relief, of the type popular in T'ang art, but the other side has a Parthian horseman going at a flying gallop and turning in his saddle to shoot an arrow at something he has passed. This is the famous motif known as the "Parthian shot." The dark-green glazed ewer, No. 116, with a bird-headed spout as well as mouth may be of another type influenced by forms from the Caucasus which were made in bronze and show spouts in the form of a bird or a bird's head. The large bird's head is of central Asian type.

The pilgrim-bottle is a very early shape, found all over the Near East in ancient times, especially where there were deserts to cross. The Museum has early Egyptian specimens, very large, and a number of examples of the Roman period in Palestine. No. 112 (Plate 9) is one from Alexandria in Egypt, with a Christian motif represented in relief.

Of about the same time is No. 113 (Plate 9), a type which appeared in China about A.D. 600. This one may have been made at the same kiln as ewer No. 115, for the Indo-Hellenistic dancing figure is just the same. The tiny white-glazed pilgrim-bottle No. 114, shows confronted phoenixes in a sort of heraldic design surrounded by a rondel frame studded with "pearls." This was a favourite Sassanian motif, too. As for the grape motif it has been discussed above.

Little need be said about the foreign influences represented by the Chinese bull-headed rhyton, No. 119 (Plate 9). The Greek rhyton form is shown by No. 118, a painted example of the fifth century B.C. The rhyton was popular with the Romans, and one form was very like our Chinese product. A bronze rhyton very similar to this was found at Begram in Afghanistan, where it was serving as a support for an ostrich egg! This only illustrates how such objects could travel great distances. Another rhyton cup, No. 119, is a more Chinese version of this form. These rhytons may have been copies of silver ones.

Globular bowls on three short feet were popular in the seventh and eighth centuries and there is nothing foreign about No. 121 (Plate 9) except the little Central Asian figure with his Central Asian guitar on the applied medallion. No. 122 (Plate 9), however, shows the Persian influence again, in its floral quatrefoil design. The Sassanians were especially fond of design by big medallions, and their textiles and stucco architectural ornaments often show the medallions as disks in a rondel of pearls, or a quatrefoil of large leaves with their points outward. Silver dishes were made in this latter form and No. 123 has been modelled after such a silver tray. No. 124 also derives from a silver prototype, probably Persian.

After so much silver influence it is interesting to turn to a form derived from another material, a Persian leather bottle, No. 126 (Plate 9). What looks like a zipper up the front is merely representing an ornamental seam, with a Hellenistic palmette at the end.

The amphora, a favourite shape in the seventh and eighth centuries A.D. in China, goes back to the early Greek, and was also represented in Roman glass shapes which must have been carried to China. This example, No. 125 (Plate 9), still has a suggestion of Greek palmettes on it in applied relief, but the dragon-heads of the handles are pure Chinese. The derivation of this amphora and of several of the other shapes, notably the ewers, from silver or at least metal prototypes is obvious from details that copy the metal technique, for instance the rivet which fastens the lower end of the handle to the body of the vessel. The Buddhist sprinkling-bottle, No. 127, is practically a direct import from India: the Chinese copied this exactly. Metal examples of the type are known.

Finally, foreign influence is shown by the egg-shell-thin white porcelain goblet, or "stem-cup," No. 129a (Plate 4). It is illustrated with the glass because the shape derives ultimately from Egyptian glass, or at least from faience, and became very popular in Syrian glass. As has been shown in the section on glass, actual examples of glass stem-cups from the Roman world have been found in graves in Korea. A glass stem-cup from Palestine, No. 128, is exhibited here beside the Chinese porcelain example, and a Chinese gilt-bronze example imitating silver-gilt. The latter is an example of Persian (Sassanian) influence again, with its delicate chased design of plants, scroll-shaped clouds, and—yes, it is—a hunter on horseback with bow and arrow, delivering a "Parthian shot."

### Western Animals Important in Chinese Art

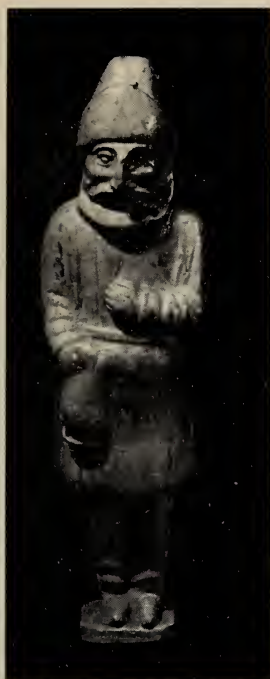
A NUMBER of animals not native to China were introduced there and added to her wealth of art. Some changed the very tenor of her civilization by becoming necessary to her economy, like the horse and the camel. Others, like the lion, were never known there "in person" except as curiosities in a zoological garden, yet through symbolism and art they exerted a powerful influence on the thought of the Chinese.

#### *The Lion*

This was known by name in China as early as the fourth century B.C., and perhaps by small objects, like the blue glass bead, No. 75 (Plate 5). The first *real* lions were brought into China by embassies from the West, the earliest recorded being from the King of Parthia, in A.D. 87 and again in A.D. 101. Lions were plentiful in Persia and Syria and were reported to molest travellers there. In 719 the Arabs, who had then conquered those countries, sent lions to the Chinese court, which had never seen any before.

But the lions of Chinese art came mainly from the *art*, first of Persia, later of India. Our small bronze lioness, No. 133 (Plate 10), closely resembles those on a golden bowl in the museum at Teheran, a work of the Achaemenid Period of Persia (538–331 B.C.) which itself reflects the earlier art of Assyria. Only the peculiar placing of the paws reveals the Chinese origin of No. 133. The art of the Parthian Period in Persia (250 B.C. to c. A.D. 226) had a strong influence on the Han art of China with which it was contemporary. It shows on the green-glazed pottery of Han, where lions in relief prance proudly along the bands of running animals (see No. 110), or are modelled in the round to serve as bases perhaps of lamp-stands (see No. 134). Winged lions appear woven in Han textiles and carved in large stone statues at the tomb gates of royalty and officials (i.e. Kao Yi's of Han,





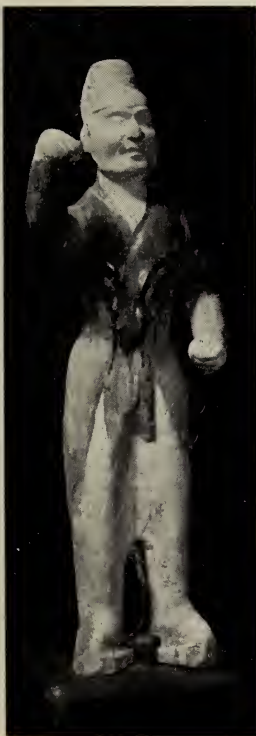
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4



108

PLATE 2. FOREIGNERS IN CHINA



46

43a

e

f

45b

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44d

e

56

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PLATE 3. BRONZE AND ARMOUR





53



76



129a



74

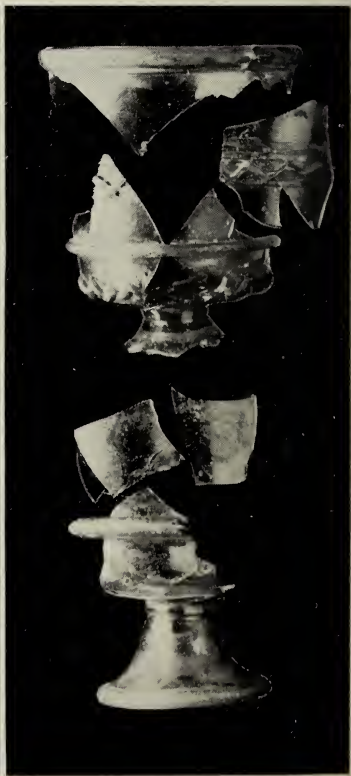
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76x (see p. 20)



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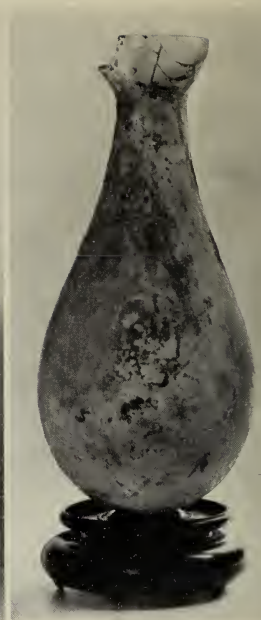
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77a



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PLATE 6. GLASS (*above*) AND GRAPE MOTIF





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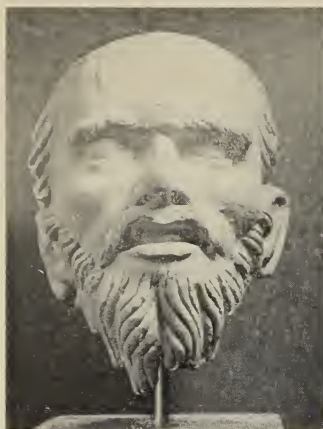
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92

93a

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104  
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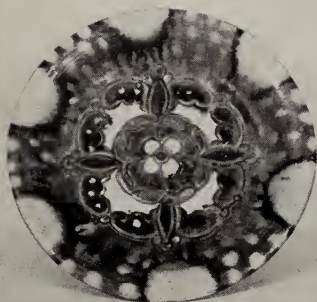
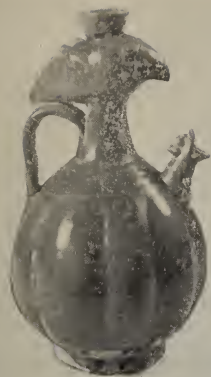


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109



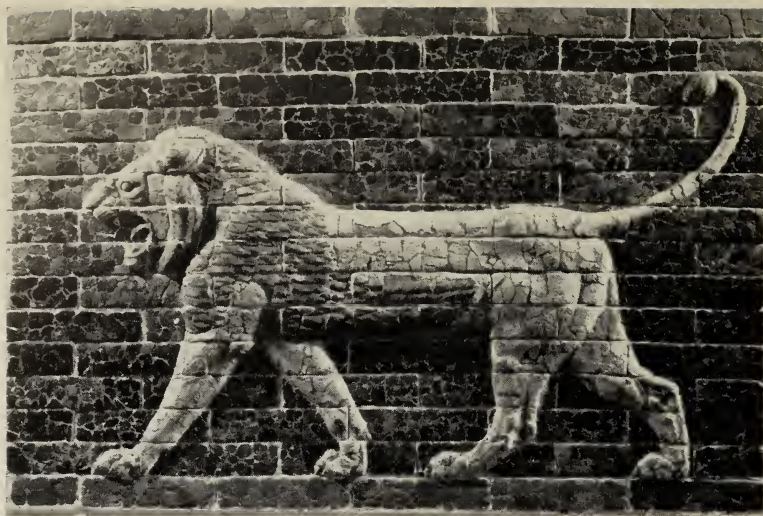


116  
112  
118  
126

115  
115 *detail*  
122  
121

117  
113  
119  
125





132



136



133



135



144



142





PLATE 11. ASTRONOMICAL INFLUENCES, top 147, bottom 146





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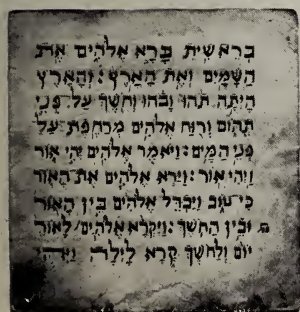
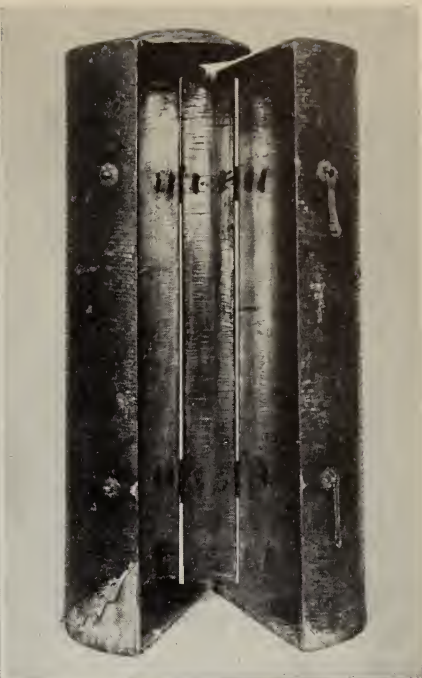
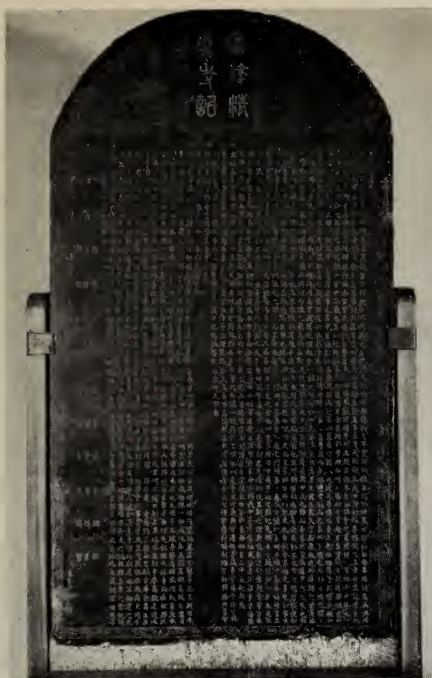
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PLATE 12. ISLAMIC INFLUENCES (*upper group*) AND PORCELAIN STYLES  
INFLUENCED BY THE WEST





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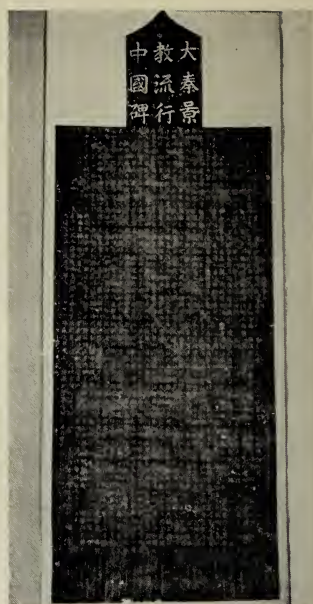
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PLATE 14. CHRISTIAN INFLUENCES





179-180

184-186

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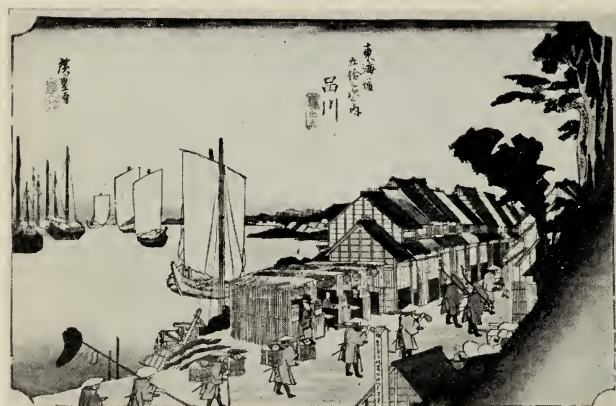
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PLATE 15. LATE INFLUENCES





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192

PLATE 16. LATE INFLUENCES. The upper illustration is of a palace in the Yüan Ming Yüan and is one of a set of engravings made for the Ch'ien Lung emperor. See page 46.

and the Lions of Liang, near Nanking, of the early sixth century A.D.). These too came from Persian art and the motif goes back a long way, even to the great winged lions of the glazed bricks at Babylon (see No. 132, Plate 10).

With the coming of Buddhist art to China from India in the fifth and sixth centuries, we meet a new type of lion in art, for here lions are primarily guardians of the throne of Buddha and mark certain events in the story of his life. A pair of lions guards the incense bowl so often represented below a Buddha statue or on the base; they sit one on each side of a Buddhist trinity, or a group of five, and in Buddhist paintings of paradise scenes. Their style was Gandharan at first but became very realistic in the eighth century as, for example, in No. 135 (Plate 10), which looks as if the stone carvers had been studying real lions. But soon after the T'ang period lions degenerated into mere dogs. As guardians of the Law they sat at the gateways of official yamens, and in the Ming period pairs made of porcelain were turned out in quantity as pretty ornaments for Chinese houses. They came to be called "*Fu* dogs" (dogs of Buddha). The male sat with one paw on a brocaded ball and the female played with her puppy. Stereotyped but impressively large ones in stone graced the approach to palaces and tombs from the sixteenth to the twentieth centuries. Examples of these may be seen in the galleries upstairs and in the Ming Tomb on the main floor.

Buddhist lions also influenced the purely indigenous burial cult of the Chinese. By the sixth century A.D. it was thought necessary to protect the interior of the grave with a pair of "earth-spirits," which perhaps were to drive away any evil influences coming up from below. These "earth spirits" seem to reflect a mingling of the lion-guardian idea from Buddhist art, with the sphinx idea from the Greek—perhaps from the winged sphinxes seen on early Greek vases which were traded far to the east through the Scythians. But the time-lag is very great—and the Greek sphinx had a woman's face, not a man's. No. 137 and No. 136 (Plate 10) show two Chinese "earth spirits," one with a lion's head, the other with a man's face.

### *The Bactrian Horse*

Ancient China had the small Asiatic-steppe horse, and up to the end of the Chou dynasty this served very well. Then pressure by the horse-riding nomads on the north forced the Chinese to look for better steeds to make up for their own inferior horsemanship. In 115 B.C., horses were obtained from the Wu-sun in the Ili Valley near Lake Balkash. These "Heavenly Horses" with their small heads, their hunched rabbit-like rears, were represented with wings to indicate their speed. See No. 138 and tomb tiles in Gallery 2 on the third floor.

But their performance was disappointing. However, Chang Ch'ien had reported seeing superior horses of a "blood-sweating" breed in Ferghana beyond the Pamirs. A tradition said they were descended from Alexander's horse Bucephalus when he was in that region in 329-28 B.C. Great military expeditions were therefore conducted to Ferghana to get these horses, and thus the route was opened through Chinese Turkestan and over the Pamirs, and kept open by the Chinese military, for the primary purpose of importing the horses safely. The importance of the route for trade, especially for silk going to the Roman Empire, developed afterwards.

The Ferghana (or Bactrian) horse was everything that the Chinese had hoped for, and with it the Huns were eventually repulsed and driven west to Europe. From this time on, through the T'ang dynasty, every nobleman and high official had to have his fine steed. In T'ang the imperial stables held thousands of them, and artists were employed to paint the portraits of those which, led by their grooms, were brought as tribute from Khotan and Kashgar and the western slopes of the Pamirs.

In art the Ferghana horse, a high-stepping spirited animal, is represented on Early Han tomb tiles, No. 139, and by strongly modelled clay heads made as grave models, such as No. 140. No. 141 shows one of the precious grave figurines of horses of the Wei period (which follows the art formula of the time in making the head very small, the face long and narrow with a "Roman" nose, and the legs very slender). The mane-cover and the great swinging saddle-blanket suggest Persian designs, on leather or textiles.

But the art of the Chinese horse culminated in the grave-figures of the T'ang period when the artist fully caught the superb proportions and lively spirit of the superior breed. Its great dignity and grace are also well expressed, as in No. 142 (Plate 10). This horse, clear-eyed and intelligent, still wears its Western trappings, and the small Iranian medallions hanging from the crupper and other straps show either typical Sassanian foliated medallions or a Sassanian horseman in "flying gallop."

This "flying gallop" motif has already been discussed in connection with Nos. 110 and 117 on pp. 27 and 28. Its appearance on the Sassanian trappings of a horse taken to China is a good illustration of one way in which such motifs travelled.

The superior horse practically died out in China in the mid-twelfth century when the Court and nobles had to move south to Hangchow, where the climate did not agree with these animals. In the late thirteenth century, China was conquered by the Mongols who brought in their own Mongol ponies. The day of the Ferghana horse was over.



### *The Bactrian Camel*

This animal was brought into North China not long before the Han dynasty, from northeast Iran where the double-humped variety seems to have originated and been domesticated. One cannot say that it settled down and became acclimated to its new home for it at once departed for the West again and has been going back and forth ever since. It has been by far the most important animal, from the economic standpoint, that China has ever known—and perhaps indirectly for religion and culture as well, for it has helped to bring in all the other influences from foreign countries west of China. The silk went West by camel-train, and the Buddhist books, art, and teachers came East mostly that same way. So did the other foreign religions—and glass (it is interesting to think of camels carrying glass!), and of course articles from Persia bringing new art motifs. The camel appears in Han art, though rarely. Our earliest example is No. 143, a figure of A.D. 525. One can see a fat pilgrim-bottle hanging at the side of the pack frame, and a monkey climbing up the other side. Next to the horses the camels were the most important animals in the tombs of North China and in T'ang times were accompanied by their native camel-men from the deserts or steppe country of Central Asia. Our T'ang camel, No. 144 (Plate 10), has left his driver up in the gallery, but proceeds on his slow ambling way with a lofty air. Camels just like these come into the cities of North China today from Mongolia and lands of Central Asia.

### *The Brahma Bullock*

That Indian cattle in early times were introduced into South China by way of the ancient trail through Burma was suggested years ago by Carl Bishop. We still know little about this, and it is surprising to find an unmistakable Brahma bullock represented among the Early T'ang grave figurines from North China. Our figure No. 145 is not unique, there are a number in other museums, perhaps from the same mould; it is evidence that this breed *was* introduced, perhaps by sea to Canton, whence a few might have been taken north.

### **Western Astronomical Influences**

FOR some three thousand years the Chinese have used a cycle of sixty combinations of characters called the Ten Heavenly Stems and the Twelve Earthly Branches, first to apply to days, but since the first century B.C. used in the designation of successive years. Tennyson's "cycle of Cathay" ("Better fifty years of Europe than a cycle of Cathay") is simply the sixty years of this combination. This sexagenary system was used to designate the days in China's earliest written records, the so-called oracle bones. The Ten Stems are also used to represent the Five Elements, wood, fire, earth, metal, and water and

the Five Planets, Saturn, Jupiter, Mars, Venus, and Mercury. In this latter form, as planetary deities, we find them personified in the Museum's Taoist wall-painting, The Lord of the Northern Dipper, No. 147 (Plate 11). Mars is depicted with an uplifted sword. Venus is in female form and carries a lute. Mercury is equipped with a writing-brush and paper-scroll suggesting the idea of messenger of the gods. Each of these seems to imply a Western influence.

As early as the fifth century B.C. the Twelve Earthly Branches were symbolized by animals. The animals used for this purpose were the rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog, and boar. The idea of using animal forms as astronomical symbols is one which it seems possible the Chinese may have imported from the West, probably from Central Asia. The fact that the Chinese have this set of twelve animals which they use in the designation of units of time, or of direction, has led to the application of the term zodiac. However, one must understand that while the Twelve Branches may be equated with the twelve constellations the symbols used bear no relation whatsoever to the zodiac symbols used in the West. For example, the first of the twelve branches is *tsu* which in the East is symbolized by a rat and equated with Aries for which the symbol is a ram. From the Tombs of Old Loyang has come a group of seven bronze animals, No. 148, which seems to constitute part of a set of these Twelve Earthly Branches. The zodiacal animals also appear as part of the decorative motive employed on the bronze mirrors of the T'ang period, during which they were also represented amongst the grave figurines, No. 149. They are to be found in the Museum's wall-painting, The Lord of the Southern Dipper, No. 146 (Plate 11), companion to 147, where they figure as symbols worn in the head-dresses of a group which Bishop W. C. White has called "the Twelve Presidents of the Years." Also included in the exhibition is a Chinese sun-dial, No. 150, which may possibly have derived from the West.

### Mohammedanism

THERE is no official record of the coming of Islam to China, with the result that Mohammedanism is an obscure subject in Chinese history. In A.D. 756 the Abbasid Caliph Abu Jafar al Mansur sent Arab mercenary troops to help the emperor of China suppress a rebellion. Of this force about ten thousand survived the war and the vicious religious persecutions which subsequently eliminated other alien creeds, including Nestorian Christianity. That the Moslem Arabs survived at all is probably due more to the Chinese fear of the powerful Caliph than to any toleration of foreigners. There seem to be at least two good

reasons why ten thousand Moslems elected to remain in infidel country. They had defiled themselves by having eaten pork and they had married Chinese women. They chose the easier course and settled in China's Northwest. In the twelve centuries which have intervened they have multiplied one thousandfold to become a community of ten million people, who as *hui-jen* or "people who have turned their backs" (on their own land) are regarded as a race apart by the Chinese.

It is not only these resident Moslems, but also the Arab traders, who have been responsible for what little Islamic influence there has been on Chinese art. Architecturally there is nothing to distinguish the Chinese mosque beyond a very modified minaret, scarcely identifiable as such. Probably the most significant material marking their influence has been the large group of so-called "Blue-and-White wares" (Plate 13) of the Ming dynasty (1368-1644). Many of these elegant porcelains are decorated with Arabic script, for example, Nos. 152 and 153, and were probably made for the Moslem trade in China as well as abroad, since by Ming times the Mohammedan community in Peking and the Northwest was of considerable size. In passing, it might be noted that the cobalt blue with which these "blue-and-white wares" were decorated has been called "Mohammedan blue" by the Chinese commentators themselves, thus suggesting the Near Eastern source from which the Chinese potter acquired both the motifs of decoration and the material for doing it.

The Arabic script employed decoratively in Chinese art can frequently be seen to have degenerated into a merely abstract design. This is perhaps the rule rather than the exception, for the craftsmen who did the actual painting of the porcelains were probably not Moslems. Included in the exhibition is a "mandarin square," No. 155 (Plate 12), or badge of rank made in the Ch'ing period (1644-1911) in which this characteristic is apparent. The artist either through ignorance of the language or for the sake of symmetry has altered the Arabic to the point where the script has become meaningless, although still recognizable as Arabic. This "mandarin square" was probably made to be worn by a Moslem official, but upon what occasion we do not know.

There are instances in which the Arabic writing used as a decorative motive has degenerated to the point where it is no longer even identifiable as Arabic. An example of this is the "blue-and-white" plate, No. 154 in this exhibition. We know from a similar plate, in which the background is more obviously Arabic, that the letters, though irregularly drawn, closely resemble the word for "God." Plates of this type have been found in the Philippines and in the Mergui district of Burma.



## Judaism

THE Arab merchant Abu Zeyd Hassan of Sira has written of a massacre at Hangchou during the latter part of the ninth century. He states that "there perished one hundred and twenty thousand Moham-medans, Jews, Christians and Parsees, who were there on account of traffic." Other evidence points to the existence of Jewish communities in T'ang-dynasty China (A.D. 618-906). From the manuscript hoard discovered in the Buddhist cave-temples of Tun-huang has come a sheet of paper bearing ancient Hebrew writing which has been dated eighth century. This would suggest the presence of Jewish peoples in Central Asia, a fact which is further supported by Sir Aurel Stein's discovery at Dandan-Uiliq, on the northern caravan route, of a Persian business letter written in Hebrew which has been dated A.D. 708.

Among the many tomb figurines representing various types of people foreign to the China of the T'ang period are several which if not conclusively Jewish certainly manifest some of their physical characteristics (see Plates 1 and 13). The attitudes and the costumes of these figures are certainly Jewish in feeling. In the exhibition Nos. 1, 2, and 161 have been identified as of Jewish type.

Later, during the Sung dynasty (A.D. 960-1279), a colony of about seventy families of Jewish people reached China and settled in what is now K'ai-fêng. There in 1163 they built a synagogue, and it is from that community that the group of later Jewish material in the exhibition has come (see Plate 13). Included in this group is a replica, No. 156, of a stele dated 1489 erected in the Jewish synagogue at K'ai-fêng and setting forth the history of the Jewish community there. A lacquered *Torah* case, No. 157, has survived which was used to house scriptural writings, including the Pentateuch, of which several leaves, No. 160, from codices of the Book of Genesis and of a Prayer Book, both in Hebrew, have been included. There are also two stone bowls whose original function is no longer known. One of these, No. 158, bears a lotus-petal decoration in relief, which suggests a strong Buddhist influence, if not an outright Buddhist origin. It is a temptation to describe them as ablution basins or perhaps fonts, particularly since one of them is fitted with a proper drain. It seems possible, however, that they were intended to be flower-pots, the purpose for which they were being used at the time of their discovery.

As time went on the Jews in China were absorbed, swallowed up by the great Chinese race, the people of Han. Bishop W. C. White of this Museum made investigations into the Chinese Jewish community during the twenties. The synagogue at K'ai-fêng was in ruins and the various surviving relics of the faith were in the hands of a few Chinese

families of Jewish descent. There were no longer any who professed Judaism. All that survived of the Jews in China was the occasional suggestion of a Semitic cast of countenance. They seem to have left no other mark on China or on Chinese art.

### Christianity

BUDDHISM seems to have been the most popular as well as the most persistent religion in China during the T'ang period, and certainly was by far the most influential upon Chinese art. Second in popularity if not in influence, among the other alien creeds was Christianity of the Syrian variety, the first form in which this faith reached China. Nestorian Christianity seems to have enjoyed a considerable following, especially among the more influential people, a fact which may be due directly to the Imperial patronage it enjoyed from the start. In A.D. 635 the Emperor T'ai Tsung granted audience to a Nestorian monk, as a favourable result of which there was issued an Imperial edict in these words, "The true law (of religion) has more than one name. The saints have no fixed residence. They travel all over the world spreading religion, exhorting the people, and secretly succouring the multitudes. A-lo-pen, a man of great virtue, has come from the far distant kingdom of Ta-ch'in [i.e. Syria] to offer us sacred books containing a new doctrine, the meaning of which he has explained to us. After examining his doctrines we find them profound and pacific. After studying his principles we find that they stress what is good and important. His teaching is not diffuse and his reasoning is sound. This religion does good to all men. Let it be preached freely in our empire." It is significant however, that a no less honourable reception was accorded Buddhism, Zoroastrianism, and Manichaeism. It seems to have been a reign of religious tolerance, for we find that the very same monks who worked on the translation into Chinese of thirty books of Nestorian Christian scriptures also helped with the translation into Chinese of Buddhist *sutras* from India, a fact which indicates a friendly spirit which could scarcely be duplicated today.

It is to be regretted that so little material evidence has survived, for history discloses that during the succeeding reign the Nestorians built churches in every prefectural city. Of these buildings and their furnishings nothing has yet been found. The historical fact itself, however, may be taken as an indication that Christianity may have enjoyed greater success and popularity in seventh-century China than it has during the past hundred years. Despite intermittent persecutions Christianity managed to flourish in China until 845, in which year the Emperor Wu Tsung suppressed all alien creeds, including Buddhism. During the persecution, which lasted for about a year,

the Nestorian churches and temples were destroyed, and any priests of alien birth returned to the West. History records the visit to China in A.D. 985 or 986 of a Christian monk under orders from the Nestorian Patriarch. He found all the Christian churches completely destroyed. The Nestorian community had ceased to exist.

In A.D. 781 the Chinese Christians erected a stone monument about seven and a half feet high with a cross engraved at the top. A rubbing of this monument is No. 163 in the exhibition (Plate 14). The inscription sets forth the history of Christianity in China for its first one hundred and fifty years. Although the inscription is mainly in Chinese it includes a list of names in Syriac script. The monument stood in the precincts of a Christian monastery built at Ch'ang-an (the modern Sian) in A.D. 638, and was buried during the persecutions of 845. It remained there until it was discovered accidentally in 1625. The original monument is still in China.

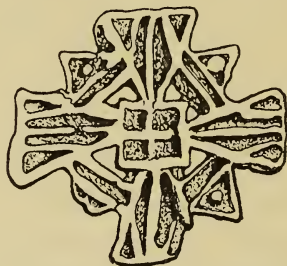


FIG. 2. Cross from Northwest China, perhaps Christian, 13th century. No. 166.

During recent years the discovery has been made in Northwest China of hundreds of bronze crosses, which are considered by some authorities to have survived from a thirteenth-century Christian community in that area. The Nestorian church enjoyed the sympathy if not the patronage of the Mongol emperor Kublai Khan. Since none of these crosses so far discovered bear either date or inscription, very little is known about them. Indeed some doubt has been cast on their connection with Christianity. They may have been amulets worn on the head or hung about the neck. Alternatively they may have been seals for some semi-ritual purpose such as the stamping of cakes for certain festivals. A group of these bronze crosses, No. 166, and Text Fig. 2, has been included in the exhibition.

Christian influence was revived in China during the late sixteenth and early seventeenth centuries with the arrival of the Jesuits. Some of the artistic products of Europe, such as Sèvres porcelain, and pictures and engravings from France and Italy, were brought into



China by the Jesuits. The result was that European styles enjoyed a certain vogue.

Possibly the most admired of these imported arts was that of engraving. The Ch'ien Lung emperor commissioned a series of sixteen sketches depicting the conquest of Turkestan in 1769. This commission was carried out by the Jesuit fathers Castiglione, Attiret, and Sichelbart, assisted by the Augustinian friar Jean Damascène. The drawings were subsequently sent to France, where they were engraved under the supervision of Bertin, the secretary of the Académie des Beaux-Arts. A group of these engravings is numbered 194 to 197 in the exhibition.

Perhaps the most celebrated of the painter-priests was Father Giuseppe Castiglione, who is also known under his Chinese name Lang Shih-ning. He lived in Peking from 1715 until 1766, and enjoyed the patronage of the Ch'ien Lung emperor, for whom he painted everything from pet horse to favourite concubine. He tried to introduce into Chinese painting the use of oil colours and although his efforts were largely unsuccessful there were a few Chinese artists who did use oil paint as a medium for painting both landscapes and portraits on glass. Chinese painters of this period, however, considered Western art to be lacking in any personal touch. While some of the Western methods may have been admired and even imitated to a certain degree, Western art was not regarded by the Chinese as true painting, and must be acknowledged to have had comparatively slight influence on Chinese art. Included in our exhibition is a portrait in oils in the Western style, No. 164, of an unidentified military official of the fourth rank as is indicated by his "mandarin square." The head and shoulders of this work have been attributed to Castiglione, as well as a smaller and possibly slighter work in the Chinese style, No. 168 (Plate 14) of a Chün-ware bowl of flowering bulbs.

The influence of Christianity cannot be dismissed without some mention of the gradual transformation of the merciful *Bodhisattva* Avalokiteśvara into the madonna-like goddess, *Kuan-yin*, depicted in later Chinese art with an infant on her knee. This subject, which was popular both in painting and sculpture has received particularly felicitous treatment at the hands of the ceramic artists whose medium was Tê-hua porcelain or the *Blanc-de-Chine* of Fukien. A virgin and child, No. 167, in Tê-hua porcelain is depicted on Plate 14.

That the use of the cross as a decorative device was not limited to Christendom has been exhaustively argued by Professor Yetts and others. The cross is frequently the basis of the Buddhist *mandala* or mystical diagram. That it was occasionally used by Chinese Christians in a Christian context is evidenced by the existence of a ritual bronze

ting or tripod bowl, No. 165, bearing on the side of it the Jesuit symbol, a cross *pattée*, with underneath it the ecclesiastical device "I.H.S." and the three nails of the crucifixion, the whole enclosed by a glory. It seems most likely that this bronze (Plate 14) was used to hold sand into which were stuck incense sticks of the variety known in the West as *joss*.

### Manichaeism

DURING the late seventh century there was introduced into China an eclectic religion called Manichaeism, of which in his youth St. Augustine had been a fervent adherent. Manichaeism had been founded by a Persian named Mani who was put to death in A.D. 274 by one of the Sassanid kings. The Manichaean faith ultimately suffered complete suppression in the West as a result of persecutions instigated by Christian bigotry. It was not, however, completely obliterated in Persia and from that country it spread to Central Asia where it was embraced by the Uighur Turks of Turfan whose wall-paintings and illuminated manuscripts were revealed by the discoveries of Von LeCoq in 1906. From Central Asia Manichaeism spread eventually to China.

There is some doubt as to the actual date of the arrival in China of Manichaeism but we do know that considerable impetus was given to the faith as a result of the learning and prestige of a Manichaean astronomer who arrived in the capital in A.D. 719. It is probable that the greatest influence of Manichaeism may well have been in the field of astronomy. Like other alien faiths introduced during China's golden age Manichaeism not only enjoyed patronage but also suffered many persecutions. Outright suppression by the Taoist emperor Wu Tsung in the middle of the ninth century destroyed all but a few small communities, which under the cover of Buddhism continued to exist until almost modern times. Its influence on Chinese culture is difficult to assess. Although it inspired much fine art in Central Asia, it can be said that little tangible evidence of its influence upon Chinese art is known to have survived. Among the T'ang tomb figurines in the exhibition, Nos. 25 and 169 probably represent Manichaean priests.

### Late Porcelain Styles Influenced by the West

IN the matter of style in Chinese porcelain it is often difficult, if not impossible, to draw the line between influence and imitation. It is obvious that in producing wares for the export market some concessions must of necessity be made in order to meet the demands of that market. If the wares exported attempt to reflect the stylistic trends within the pattern of culture of the country to which they are

consigned this is just as likely to be imitation as influence. Never underestimate the business acumen of the Chinese. Nevertheless it is often difficult to draw the line, to say in fact that such-and-such a bowl reflects the style of eighteenth-century French wares. It may indeed have been made to order, an imitation of "the most exact and servile fidelity," in accordance with specifications brought from Europe for the purpose by one or other of the great trading companies of the West. The Dutch Company actually employed draughtsmen in China to supply the Chinese craftsmen with designs and to overlook their work. It may be that the Ming "Blue-and-White-ware" jug, No. 170, is more than just influenced by the so-called Rhine jugs of Europe. It was quite possibly made to specification. On the other hand, the enamel decoration of a pair of porcelain bowls, No. 172, seems more likely to be the work of a Chinese craftsman who had seen and handled pieces from eighteenth-century France. A more complicated problem is presented by the "Blue-and-White-ware" bottle, No. 171, which is illustrated on Plate 12. This particular bottle can be dated about 1600 and is popularly thought to be the base for an oriental water-pipe, sometimes called the *narghile* (Persian) but perhaps best known as the *hookah* to which the Caterpillar was addicted in *Alice in Wonderland*. The water-pipe was used by the Persians early in the seventeenth century and may indeed have been invented there. It seems quite possible that the Chinese may have produced, for export, porcelain bottles made according to the specifications of the Moslem traders. The Chinese did not adopt the water-pipe themselves until the beginning of the eighteenth century at which time they showed a preference for water-pipes made of metal. One English specialist, R. L. Hobson, has suggested that these bottles were originally intended for infant feeding. In support of this theory he draws attention to the mammiform spout and to the existence of several similar bottles which he claims can be dated antecedent to the introduction of tobacco-smoking into China. The so-called water-pipe therefore may be an example neither of Persian influence nor yet of imitation.

In 1715 the emperor K'ang-hsi celebrated his sixtieth birthday. Great festivities commemorated the event, and amongst the presents which the sovereign received on this occasion were two snuff-bottles, the gift of the Jesuit priests. In fashionable circles in France the taking of snuff was already an established custom at the beginning of the eighteenth century. It was natural therefore that the Jesuit missionaries should promote snuff-taking amongst the aristocrats at the court of Peking. The taking of snuff was not an innovation even then, for we know from customs records that snuff was imported



through Canton as early as 1685, but it was never quite as popular anywhere else in China as it was in Peking where it was said to protect one's nose during the dreadful dust storms prevalent in the capital. It was also considered an alternative to the objectionable odours of the street and to be good for sore eyes, toothache, throat-trouble, asthma, and constipation.

Because the taking of snuff was a fashionable pastime in the high society of eighteenth-century Peking there was a considerable demand for snuff-bottles. This demand was partially met by the use of small porcelain bottles not originally intended for the purpose, but probably made to hold pills or medicine. However, the potters, lapidaries, metalsmiths, and other fine craftsmen of the capital rose to the occasion and bottles were produced in hornbill, ivory, coral, mother-of-pearl, amber, jade, agate, carnelian, chalcedony, rock-crystal, malachite, turquoise, gold, silver, brass, copper, porcelain, enamel both painted and cloisonné, carved lacquer, painted and cut glass, and bamboo.

In the form and decoration of these phials there was endless variety. Most highly prized at first were the European snuff-bottles. Naturally it was a mark of distinction to possess a phial like those belonging to the emperor. The craftsmen worked hard at imitating the European snuff-bottles in order to equate supply with demand. Two examples of this type are in the group of snuff-bottles, No. 174 in the exhibition. One in enamel painted on metal depicts two rather amusing scenes with figures in European costume. On one side a small red dog has surprised an amorous couple on a patch of grass. On the opposite side a gentleman is giving to another a large blue beast secured by a collar and chain. The beast has a green mane and tail and an absurdly enigmatic smile. The second bottle in the European style is of white porcelain with a figure on either side in painted enamels. One figure suggests a Dickensian dandy, the other a red-haired small girl with a hoop, red hair being enough to identify any figure as foreign or devil or both, as all Chinese have raven-black glossy hair. The Chia Ch'ing emperor (1796-1821) when he came to the throne rigidly forbade the giving of official presents, of which the snuff-bottle had been one of the most popular types. This withdrawal of royal support nearly terminated the production of this particular type of craft work, to the extent that it can be said that most of the finest snuff-bottles were made between the time of the introduction of snuff-taking in the mid-seventeenth century and the proscription of the practice of giving official presents at the end of the eighteenth century. A variety of other types of snuff-bottles of a somewhat later date has also been included.

## Enamels: Painted and Cloisonné

It is generally accepted that the Chinese derived their knowledge of the enamelling crafts from the West. The alien origin of the technique of painting in enamels on metal is implicit in the Chinese name *Yang tz'u* or foreign porcelain, for the wares themselves. A French historian of Chinese art, M. Soulié de Morant, credits the introduction of the craft of painting in enamels to foreign missionaries and suggests the year 1683 as the date of their first manufacture at Canton. Taking their name from the place in China where they were first made, the whole group of painted enamels has become known in the West as Canton enamels. This is not to say that painting in enamel on copper was not done elsewhere in China. We know that the Emperor K'ang Hsi ordered a craft shop for the production of painted enamel-wares to be set up in Peking. This took place about 1713 as a result of the emperor having learned about painted enamels either by seeing some in the possession of the missionaries themselves or by receiving some of the products of the manufactory at Canton. There are those, including the eminent critic Dr. Ferguson, who feel that it is possible to distinguish between enamels painted at Peking and those made in Canton. The latter are considered to be of inferior quality, the reason given being that they were mass-produced for foreign export. Some of the painted enamels are copies or adaptations of the pieces brought from Europe by the missionaries, and depict people in Western costume and in European settings. One rather appealing characteristic of these painted enamels is the occasional incongruity manifested in the decoration. This is probably inevitable when artists attempt the unfamiliar. A square dish, No. 185 in the exhibition, depicts two figures in foreign costume but in the background we find a moon gate and a table with a dish holding a gourd and a *citrus medica* or Buddha's Hand citron, both so typical of China, while in the foreground a servant offers on a tray a covered tea-bowl which is very characteristically Chinese. A round box and a pair of vases, Nos. 184 and 186 respectively, also bear decoration in which figures are depicted in European costume.

Although painting in enamels on metal was not introduced into China until the seventeenth century, the art of enamelling itself appears to have been introduced about the time of the Mongolian conquests in the thirteenth century. A Chinese work on antiquities, the *Ko ku yao lun* published in 1387, speaks of the production of enamelled ware and likens it to the cloisonné work of *Fo-lang*. Some authorities trace this name *Fo-lang* back to *Fo-lin* (or *Fu-lin*), the old name of the Roman Empire of the East, the Byzantine Empire, which is mentioned

in Chinese history under that name in the seventh century. The technique of cloisonné seems to have travelled across Asia in the wake of the Mongol conquests by the simple method of a succession of enamel craftsmen setting up workshops in the cities they visited as they progressed gradually eastward. Although no examples are included in this exhibition, Chinese pieces are known to exist which can be specifically identified as belonging to the period 1335-1340 during the reign of the great Kublai Khan. The earliest example in the exhibition, No. 177, belongs to the Ming dynasty, a period in which boldness of design as well as depth and purity of colour were the characteristics of Chinese cloisonné.

In a piece of cloisonné the details of the design are defined by narrow ribbons of metal soldered edgewise to the base and thus forming cells into which ground enamel colours are packed. The whole is then fired and polished down to a smooth surface by abrasives. The technique permits of a rich variety of colours which can be associated in startling contrast. A pale sky-blue with a slight tinge of green, almost a turquoise, became one of the most commonly used colours, possibly because it was more readily accessible. On loan to the Museum is an extremely handsome cloisonné ice-chest, No. 178, which has a background of this blue-turquoise over which has been laid a veritable network of birds, insects, flowers and fruit in a wealth of rich colours. A vase, No. 175, decorated with perforated medallions bearing the Imperial five-clawed dragon in relief, and a tripod incense-burner, No. 176, both of the Ch'ing period, are also included.

### Watches and Clocks

ONE of the Western inventions greatly admired by the Chinese has been the clock. This has not been due to any special regard for measured time as such on the part of the Chinese. Indeed, by European or Western standards the Chinese may be said to have disregarded time. The Chinese enthusiasm for the timepiece amounted to an almost childlike delight in a gadget, in a mechanism that ticked and moved. The clock was to the Chinese a toy, even though a rather expensive one. The special correspondent of the London *Times* in China in 1857-58 wrote in one of his dispatches: "The highest ambition of a Chinaman is to have an English watch. A pirate who took a missionary and set him free, risked his life next day by calling on him at his house. He produced the reverend gentleman's watch, and the rightful owner thought the repentant man had come to return it. Not so; the dandy Cantonese pirate had come to beg the missionary to teach him how to wind up that watch." Apart from resident aliens and the wealthy aristocrats of Peking there were few who could afford



such trinkets. Nevertheless, eighteenth- and nineteenth-century Peking gradually became a market for the clocks and watches of England, France, and Switzerland. Some of the clocks which reached Peking had been constructed with a view to indulging the Chinese delight in the clock as a toy. They were, in fact, cunningly contrived mechanical toys in which the marking of the passage of time was of only secondary interest. There were articulated dolls, stuffed animals and birds, the restless twitchings of which marked the passage of seconds and minutes. Many of these clocks were until quite recently still to be seen within the precincts of the Imperial palaces or in the shops of the clockmakers and the antique dealers of Peking's *Tung an shih ch'ang*, the covered bazaar. Unfortunately, no examples of these are to be found in the Museum's collection.

In the J. Sutcliffe Smith collection of watches the Museum does have, however, an assortment of smaller timepieces which were designed to capture the Chinese fancy. A Swiss watch set into the side of a gilt-bronze wall vase, No. 187, seems possibly to have been intended for use in a sedan chair. A belt buckle, No. 188, of the K'ang Hsi period (1662-1722) inlaid with pearls and faceted ruby glass has a Swiss watch set into the central panel. A gourd-shaped snuff-bottle, No. 189, completely encrusted with pearls and faceted stones of red, green, blue, and yellow glass, has on one side two windows, one to hold the face of the watch, the other to reveal the mechanism.

A simple hanging wall-clock, No. 191, is the only example of a Japanese timepiece in the exhibition. This clock has no face, no dial. A pointer is attached to the driving weight. As the weight moves downward the pointer which projects through a longitudinal slit running the length of the body of the case indicates the hour. The metal hour-marks are adjustable. This Japanese clock belongs to the eighteenth century.

### Influence of Western Architecture

DOWN through Chinese history the conquering dynasties have destroyed the palaces and temples of their predecessors. Buildings which survived these destructive forces of war and revolution disintegrated ultimately as a result of the ravages of time and weather, their perishable wooden skeletons yielding ultimately to the burden of tiled roofs heavy with ornament. Very few buildings remain which can with any degree of assurance be attributed to the T'ang period. Nevertheless it is reasonable to suppose that the Nestorian Christian monasteries which are known to have existed at Ch'ang-an and Lo-yang in T'ang times must have embodied some features of Western architecture.

Until the eighteenth century, Western architectural influences were limited to the Treaty Ports and the foreign settlements. The fashion for pseudo-Western facades on shops and public buildings, a fashion which has continued right up to the present day, can be traced back without too much difficulty to the flamboyant Portuguese architecture of Macao.

The classical example of Western architectural influence, however, is to be found in the picturesque "Europeanoiserie" of the palaces built by the Ch'ien Lung emperor in the Yüan Ming Yüan, or "Round and Bright Garden," the Imperial summer residences to the north-west of Peking. The Jesuit priests were responsible not only for putting the ideas into the emperor's head, but also for drafting the designs, drawing up the plans, supervising the construction, and finally, using their engineering skill to create a system of fountains which made of the Yüan Ming Yüan a veritable "Versailles." (See Plate 16.)

These European palaces were begun in 1747 and destroyed in 1860, when the entire Yüan Ming Yüan complex was plundered and burned by French and British troops. Although razed, the European palaces, being of brick and stone, survived the fire. From fragments of the architectural ornament of those palaces now in the Museum collection, several pieces have been selected as typical of the style. One of these, No. 193, is a part of the white marble balustrade which surrounded the forecourt of the Yüan Ying Kuan, the "Palace of the View Over Distant Waters." Also included is a set of photographs which permits a comparison between the palace buildings themselves and their European prototypes.

### Japanese Woodblock Prints

THE Japanese art of woodcut printing may be said to have been a foreign influence in that it derived directly from Buddhism. The Chinese had used stamp seals for personal identification since about the third century B.C. With the introduction of Buddhism into China Buddhist priests began to mass-produce inscriptions and magical charms by means of the seal method of printing. Gradually the size of the seal was enlarged, the number of words was increased, wood supplanted stone as the material for the seals, and the woodblock print came into being.

Buddhism was introduced into Japan from China during the sixth century A.D. With it was introduced the art of the woodcut, a sort of Buddhistic by-product which in the hands of Japanese artists was subsequently developed in a secular context and ultimately elevated to a zenith of perfection which was scarcely if ever equalled elsewhere.

Western influence in the Japanese print did not, however, end with

its introduction. During the eighteenth century the Japanese painter Shiba Kokan (1747-1818) came under the influence of European art through contact with the Dutch merchant seamen at Nagasaki. Of his work, there have survived some queer renderings of European scenes. We know too that he was the first Japanese artist to attempt copper-plate engraving. But possibly most important is the fact that from the Dutch he learned at least a few of the rudiments of European perspective. During the seventeen-eighties he tried these out in his art, with some success. Amongst the pupils of Shiba Kokan during the year 1796 was "the old man mad with drawing," the great Hokusai (1760-1849) who in the West has come to be considered one of the masters of art of all ages or countries. However, on his artistic merits and faults it is not intended to enlarge here. Suffice it to say that some trace of these lessons in European perspective, learned albeit at second hand, is apparent in examples of his woodblock colour-prints, e.g. No. 198 in the exhibition (Plate 16). Often compared with Hokusai is the equally great artist Hiroshige (1792-1858) some of whose work, No. 199, is also included. Because of his subject matter—the landscapes most frequently rendered by him are bird's eye impressions—it is felt by some critics that the influence of European perspective is less immediately apparent than in the work of Hokusai. Nevertheless it is there for the discerning eye.



## CHINESE CHRONOLOGY

|                                      |                          |
|--------------------------------------|--------------------------|
| Shang                                | c.16th-11th century B.C. |
| Chou                                 | c.11th century-221 B.C.  |
| Ch'in                                | 221 B.C.-206 B.C.        |
| Han                                  | 206 B.C.-A.D. 220        |
| Three Kingdoms<br>&<br>Six Dynasties | A.D. 220-589             |
| Sui                                  |                          |
| T'ang                                | 589-618                  |
| Sung                                 | 618-907                  |
| Yüan or Mongol                       | 960-1279                 |
| Ming                                 | 1279-1368                |
| Ch'ing or Manchu                     | 1368-1644                |
|                                      | 1644-1911                |



## CATALOGUE

### Foreigners in China

1. FIGURINE, Jewish merchant, full beard, bottle-ewer in right hand, crazed green-dappled yellowish glaze over buff clay. Chinese, T'ang.

H. 11.9" Plate 1 920.1.78

2. FIGURINE, Jewish type, falconer's glove on left hand, high leggings called *t'ao-k'u* secured to girdle, crazed yellow glaze over buff clay. Chinese, T'ang.

H. 10.1" Plate 13 920.1.79

3. FIGURINE, Armenoid type, holding wineskin, buff clay, amber-yellow, green, and cream glazes. Chinese, T'ang.

H. 14.4" 918.21.7

4. FIGURINE, young Persian on a camel, pink-buff clay, crazed yellow glaze, traces of pigment on unglazed portions. Chinese, T'ang. Detail.

H. 21.5" Plate 2 921.21.3

5. FIGURINE, East Iranian type in high rounded hat, green, yellow, and cream glazes. Chinese, T'ang.

H. 18.7" 953x82

6. FIGURINE, East Iranian type in high rounded hat, buff clay, unglazed, traces of pigment. Chinese, T'ang.

H. 14.5" 918.21.11

7. FIGURINE, East Iranian trader, lined face, buff clay, decomposed yellow glaze, traces of red pigment on the glaze. Chinese, T'ang.

H. 12.8" 923.24.11

8. FIGURINE, Khorezmian dancer, red clay, green glaze. Chinese, T'ang.

H. 7.75" Plate 1 923.24.9

9. FIGURINE, Khorezmian trader on a camel, red clay, green and brown glazes. Chinese, T'ang.

H. 19". L. 15.4" 920.1.74

10. FIGURINE, trader from Bokhara or Samarkand, buff clay, crazed yellow glaze. Chinese, T'ang.

H. 9" Plate 1 918.21.12

11. FIGURINE, caravan man from East Iran in pointed cap of the Sakas, amber-yellow, green and cream glazes. Chinese, T'ang. From the tomb of

General Yang, dated A.D. 693.

H. 26.55" Plate 2 918.22.8

12. FIGURINE, Hindu dancer of Hellenized type, from N.W. (?) India, Graeco-Roman-inspired costume, curly hair-style, and heavy necklace, grey stoneware, unglazed, traces of dark brown pigment for flesh tones, red on garment. Chinese, T'ang. Detail.

H. 9.5" Plate 8 918.21.8

13. FIGURINE, Hindu dancer of Hellenized type, from N.W. (?) India. Graeco-Roman-inspired costume, curly hair-style, necklace and anklets, buff clay body with traces of dark grey pigment for flesh tones and gilt and red on garment and jewellery. Chinese, T'ang.

H. 10.75" 920.1.77

14. and 15. FIGURINES, dark-skinned Condor Islands type, the so-called *K'un-lun* boys from the South Seas, clad only in sash-like garment over short bloomers, buff clay, unglazed, painted in red and black. Chinese, T'ang.

H. 11.55" 920.1.75-76

16. FIGURINE, rug merchant from Kashgar, bearded type, with rolled up rug under left arm, buff clay, unglazed, remains of paint. Chinese, T'ang.

H. 13.4" 922.20.7

17. FIGURINE, youth from Khotan, barefooted, hair in Graeco-Roman "cap of curls" style, skirt of outer garment pulled up and wrapped around waist, buff clay, straw-coloured glaze. Chinese, T'ang.

H. 10.9" 921.21.5

18. FIGURINE, groom, Altaic Turk, clean-shaven, buff clay, decomposed amber and green glazes. Chinese, T'ang.

H. 13" Plate 1 921.21.10

19. FIGURINE, early type from the Altai Mountains region, a vassal of the Altaic Turks, hair in braids crossed at back of head, buff clay, amber-yellow, green, and cream glazes. Chinese, T'ang.

H. 18" Plate 1 921.21.9



20. FIGURINE, big-headed, early type from the Altai, a vassal of the Altaic Turks, with braids crossing at back of head, buff clay, green and yellow glazes, traces of pigment. Chinese, T'ang.

H. 10.6" 923.24.10

21. FIGURINE, Altaic early type, kneeling, holding wine-skin, hair in braids crossed at back of head, buff clay, amber-yellow, green, and cream glazes. Chinese, T'ang.

H. 11.75" 914.5.3

22. FIGURINE, Altaic early type, shaven head and pointed cap, buff clay, dark amber-brown glazes, traces of pigment on unglazed portions. Chinese, T'ang.

H. 14.1" 921.21.10

23. FIGURINE, groom, Uighur Turk with great pointed beard, buff clay, brown, yellow, and green glazes. Chinese, T'ang.

H. 23" Plate 1 918.21.9

24. FIGURINE, groom, Uighur Turk with beard, buff clay, amber-yellow, green, and cream glazes. Chinese, T'ang.

H. 18.25" 921.21.4

25. FIGURINE, Uighur Turk with high white hat and white gown, under a vermilion *candys*, or sleeved coat worn without putting arms in the sleeves (this was a Persian fashion prevailing in the oases of Kucha and Turfan in Central Asia), a type supposedly representing a Manichaeon priest, white clay, unglazed, hands and face painted dull purplish red and fine black lines indicating beard and moustache. Chinese, T'ang.

H. 10.05" 918.21.6

26. FIGURINE, horse and rider of Kucha, Tocharian type, white clay, straw-coloured glaze, traces of pigment. Chinese, Sui.

H. 11" Plate 2 920.17.12

27. FIGURINE, Tocharian lady of Kucha holding *p'i-p'a* or guitar, white clay, light yellowish glaze and traces of overglaze pigments. Chinese, Sui.

H. 8.35" Plate 2 920.1.86

28. FIGURINE, Tocharian lady of Kucha, with pan-pipes, white clay,

yellowish glazes with traces of pigment. Chinese, Sui.

H. 8.3" 920.1.95

29. FIGURINE, Tocharian lady of Kucha, dancer seated, waving long sleeves, white clay, pale yellowish glaze. Chinese, Sui. Note: This is a copy of a figure now lost.

H. 6.6" Plate 2 923.24.2

30. FIGURINE, Tocharian lady of Kucha, buff clay, straw-coloured glaze, traces of pigment. Chinese, Sui.

H. 13.9" Plate 2 920.1.96

31. FIGURINE, horse and lady-rider of Kucha, Tocharian type, wearing a hood, buff clay, crazed yellow glaze. Chinese, Sui.

H. 12.3". L. 9.9" 918.21.14

32. FIGURINE, Tocharian groom from Kucha, wearing turban, has slipped right arm out of coat sleeve, buff clay, crazed and decomposed straw-coloured glaze. Chinese, Sui.

H. 13.9" 920.1.99

33. FIGURINE, imperial court lady on horseback, of Tocharian type from Kucha, amber-brown, green, and cream glazes, but lady's head and hands left unglazed, are painted to show white skin and jet black hair. From a tomb recently discovered near Sian, Shensi Province. Chinese, T'ang. Gift of Robert Fennell, Esq., q.c., in memory of Dorothy Victoria Fennell.

H. 16.5" 951.30

34. FIGURINE, negroid type, wearing domed helmet painted with scales on the glaze, cape-like flaps from helmet, body armour combined with robes decorated with large Hellenistic palmette designs, white stoneware, cream feldspathic glaze. Chinese, T'ang or earlier.

H. 18.75" 923.24.12

35. FIGURINE, negroid type, armoured warrior in helmet with long ornamental cape flaps, beard and side whiskers, red clay with white slip covered with an iridescent white feldspathic glaze becoming decomposed, traces of overglaze pigments. Chinese, T'ang or earlier.

H. 19.9" 921.21.6

36. FIGURINE, negroid type, in tunic and high boots, white stoneware,

white feldspathic glaze with tendency to greenish where it has run thick. Chinese, Sui.

H. 10.2" 920.1.14

37. FIGURINE, negroid type, in Central Asian cloak with empty sleeves, white stoneware, white feldspathic glaze. Chinese, Sui.

H. 10.5" 920.1.72

## Painted Pottery and Cowrie Shells

38. BEAKER, from Susa, Western Iran, fine fire-baked clay, shaped by hand, with decoration in dark reddish-brown paint. About 3200-3000 B.C. Lent by the Louvre Museum.

H. 8.5" L.947.2.2

39. BOWL, from Susa, Western Iran, fine fire-baked clay, shaped by hand, with decoration in dark grey paint; originally with four small loop handles (one only survives). About 3200-3000 B.C. Lent by the Louvre Museum.

D. 3.5" Text Fig. 2, p. 11 L.947.2.1

40. JAR, polished buff clay, painted with stick figures in red and black, two snakes in modelled relief wriggling up the shoulder. From Kansu Province, N.W. China, about 2500-2000 B.C.

H. 9.1", D. 11" 930.20.1

41a. STRING OF COWRIE SHELLS, possibly from the Maldivé Islands in the Indian Ocean, excavated at Hsin-cheng, Honan Province, China, Chou, 6th century B.C.

Av. L. about .75" 933.3.1

b. GROUP OF COWRIE SHELLS, excavated from the tombs of Old Lo-yang, dating about 450-230 B.C. Two real shells, with domes ground off, one mother-of-pearl imitation, three bone imitations.

Av. L. about .75" 933.23.4, .6, .8, .9, .10, .11

## Bronze and Knowledge of Bronze-casting

42. GROUP OF CELTS, or axes, which by their forms illustrate the development of the bronze socketed celt in the West. About 1500-1000 B.C.

a. Stone axe found in Ireland 904.4.1

b. Bronze axe found in Italy, copy of a stone one, without hafting 906.4.3

c. Bronze flanged axe, from Italy 918.5.39

d. Open-socketed bronze palstave, from the Swiss Lake-Dwellings 918.5.43

e. Bronze socketed celt, from Ireland 918.5.44

43. GROUP OF BRONZE SOCKETED CELTS which because of their provenance demonstrate the distribution of the celt in its final stage of development. About 1400-1000 B.C.

a. Luristan, Persia Plate 3 906.5.1

b. Italy 918.5.41

c. Mannheim, Germany 927.3.4

d. Herefordshire, England 918.5.45

e. An-yang, Honan, China Plate 3 929.11.2

f. An-yang, Honan, China Plate 3 930.21.4

44. GROUP OF BRONZE SOCKETED SPEAR-HEADS. About 1400-900 B.C.

a. Swiss, Lake-Dwelling, plain 918.5.42

b. England, Mindenhall, slotted 927.3.5

c. England, Thames at Windsor, with loops 927.28.6

d. China, An-yang, Honan, slotted Plate 3 933.12.6

e. China, An-yang, Honan, with loops Plate 3 934.17.5

45. GROUP OF BRONZE AXES with pierced hafting. About 1200 B.C.

a. Italy, near Naples 918.5.40

b. China, Elephant Tomb at An-yang, Honan Plate 3 945.21.1

## Arms and Armour

46. CHINESE HELMET, bronze, flanged edge, cut away front and rear, loop on crest, perforations at sides, punctured, said to have been found with skeleton at Hsün Hsien, Honan, China. About 1050 B.C.

H. 7 7/8". W. 7" Plate 3 931.13.5

47. SCALE CORSELET, bronze, reconstructed from fragments found in Lake Trasimeno, Italy. Early Roman period, about 2nd century B.C.

H. 27.5" Waist 36" Plate 3 934.6

48. BELT OF CHAIN-MAIL, iron, found at Deir el-Medineh, Egypt. Roman, about first to third century A.D.

W. 6.5". Cir. 26.5" 907.7.1

49. SCALES FROM ARMOUR, iron and bronze. Found at Dura-Europos (Syria), which was destroyed about A.D. 256.

L. 3.6" 933.25.1 and 2

50. FIGURINE, horse caparisoned in plate or scale armour, helmeted rider, grey clay, remains of red, white, and black pigment. Chinese, from the tomb of a prince buried in A.D. 525 in the Mang Mountains north of Lo-yang.

H. 9.2" 920.5.97

51. FIGURINE, small marching warrior, in high felt hat; non-Chinese type; wearing scale or plate armour painted blue (for iron), worn over red undergarment. Chinese, from tomb of a Prince buried in A.D. 525 in the Mang Mountains north of Lo-yang.

H. 8.5" 920.5.112

52. FIGURINE, horse caparisoned in armour, rider in spiked helmet, grey clay, unglazed, painted. Chinese, from tomb of a Prince buried in A.D. 525 in the Mang Mountains north of Lo-yang.

H. 9.5" 920.5.161

53. FIGURINE, caparisoned horse and rider in Sassanian plate mail, buff clay, traces of cream glaze and black and red pigment. Chinese, Sui.

H. 9.6" Plate 4 921.21.7

54. FIGURINE, guardian of so-called "Heracles" type, in armour and domed helmet, scales point upwards, ochre clay, white slip painted in grey and red. Chinese, about A.D. 600.

H. 17.2" Plate 4 924.2.10

55. FIGURINE, *Lokapala* guardian, spiked helmet, sheet armour with plate skirt, buff clay, partially glazed in amber, cream, and green, traces of red and black pigment. Chinese, T'ang.

H. 34.2" Plate 4 918.21.13

See also No. 108, Sui grave figure in armour.

56. CANNON, bronze barrel with iron core, inscribed. Chinese, probably

Ch'eng-t'ung period (1436-1449), Ming. L. of barrel 5.5" Plate 3 921.1.15

57. CANNON, bronze, inscribed. Chinese, Hung-wu period (1368-1398).

L. of barrel 8.25" Plate 3 920.1.23

## Glass

58. EGYPTIAN BEAD, polychrome glass, "eye" decoration, 5th to 4th century B.C. Gift of the British Museum.

D. .28" Plate 5 953x91

59. STRING OF EGYPTIAN GRADUATED "EYE BEADS," polychrome glass, 5th to 4th century B.C.

D. of largest  $\frac{1}{2}$ " Plate 5 922.8.7

60. UPPER PART OF AN EGYPTIAN LONG-NECKED BOTTLE, polychrome glass, 14th century B.C.

H.  $2\frac{1}{2}$ ". D.  $\frac{3}{4}$ " 910.92.2

61. TWO-HANDLED COSMETIC JAR, polychrome glass, of Mediterranean workmanship, Late Hellenistic period, 2nd to 1st century B.C. Gift of Miss Helen Norton.

H. 6 $\frac{1}{2}$ " 950.157.19

62. BEAD, blue glass with polychrome "eye" design, perforated for stringing. From Old Lo-yang, Honan province, China, 5th to 3rd century B.C. (No trace of barium, therefore probably imported from the West.)

D. .25" Plate 5 933.12.9(7)

63. STRING OF 15 GRADUATED "EYE BEADS," polychrome glass. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. of largest .75" Plate 5 933.12.10

64. GROUP OF "EYE BEADS," polychrome glass, of various patterns, inlaid with glass in various "eye" designs. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. of largest 1" Plate 5 933.12.10 (2, 5, 8, 9, 10, 13, 15)

65. GROUP OF "EYE BEADS," polychrome glaze with core of pottery or glass-faience. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. of largest 1" Plate 5 933.12.13

66. FRAGMENT OF VESSEL, green glass overlaid with compound eyes, grey inner surface revealing moulding



on clay core. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.  
L. 1.5" Plate 5 933.12.12

67. PLAQUE, gilt bronze, inlaid with revolving "eyes" in glass. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. 2.6" Plate 5 930.21.2a

68. PLAQUE, gilt bronze inlaid with yellow jade ring enclosing blue glass bead with "eye" decoration, bronze encrusted with corrosion and patina. From Tomb "A," Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. 3.75" 933.23.1

69. CLASP, silver with glass inlay of revolving "eye" decoration. From Tomb "A," Old Lo-yang, Honan, China, 5th to 3rd century B.C.  
L. 1.5" 930.21.3

70. PLAQUE, glass with six revolving "eyes." From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. .4" Plate 5 933.23.3

71. PAIR OF BRONZE FINIALS inlaid with gold, silver, and on top a glass plaque with the revolving "eye" design. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. 1 1/4" Plate 5 931.13.9-10

72. FIG, white glass, perforation at nose and tail. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.  
L. 3.9" 933.12.8

73. CICADA, moulded in opaque cream glass simulating jade. From Honan, China, 5th to 3rd century B.C.  
L. 2" Plate 4 933.12.11

74. PR DISC, glass simulating jade. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

D. 5.2" Plate 4 930.21.23

75. BEAD, reclining lion in blue glass, perforation through rectangular base, identical with others found in Persia and Egypt. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.  
L. 1" Plate 5 939.21.22

76. STEM-CUP, blown glass, probably from Palestine, 1st to 3rd century A.D.  
H. 3". D. 2 3/4" Plate 4 951x8.6

77a. FLASK, glass of Western (Syrian?) origin. Found near Old Lo-yang, Honan, China, Han.

H. 9.5" Plate 6 933.12.3

77b. BOTTLE, glass of Syrian (?) origin. Found near Old Lo-yang, Honan, China, 5th to 8th century A.D.  
H. 4" 933.24.2

78. BOWL, glass, probably Central Asian, painted or lacquered brown, decoration of Greek fret, relief palm-ettes, and three incised medallions containing heads with Minerva-like helmets. Found in a T'ang grave in the Mang Shan, Honan.

H. 9.25" Plate 6 918.21.15

79. BOWL, white glass with scaly patination. Chinese, Sung or earlier.

D. 9.7" 921.21.14

80. SYRIAN BOTTLE, glass, decorated with gold, blue, red, green, and white enamel, ornamental inscription in Arabic. Found in a mosque in Kiangchow, Shansi, China. Late 13th century.

H. 11" Plate 6 924.26.2

81. PLATE, probably Irish, glass, star cut into base. Found in China, late 18th century. Gift of Mrs. R. Y. Eaton.

D. 17" 937.13.23

82. PLATE, transparent green glass with scalloped edge, Chinese, early 20th century.

D. 13" 922.20.12

83. WATER-PIPE BASE, claret-coloured glass, gilt decoration, Chinese, 19th century.

H. 10" 953x83

## Grape Motif

84. MIRROR, silvered bronze, decoration of grapes and birds. Chinese, Sui.  
D. 5.1" Plate 6 928.12.4

85a. MIRROR, bronze, decoration of *Fu* dogs and grapes. Chinese, T'ang.  
D. 5.5" 926.21.8

b. MIRROR, bronze, decoration of *Fu* dogs, birds and grapes. Chinese, T'ang.

D. 5.6" 931.13.4

86. MIRROR, bronze and silver-gilt, decoration of *Fu* dogs and birds. Chinese, T'ang.

D. 1.6" 950.142.2

87. MIRROR, bronze, decoration of birds and grapes. Chinese, T'ang.

D. 5.5" 928.12.13

88. CHINESE STONE BOWL, decoration in Roman style, carved in high

relief, of Chinese children carrying branches of grapes and vine leaves. Ming.  
H. 10.5". D. 20" Plate 6 921.21.13

## Buddhism and the Influence of Western Classical Art

89. VENUS GENETRIX, marble. Roman adaptation of a Greek type of the 5th century B.C.

H. 3'7" Plate 7 953x95

90. FUNERARY PORTRAIT-SCULPTURE, limestone. From Palmyra, Syria, dated A.D. 123, in the Roman period.

H. 21". W. 16" 953x94

91. TWO COINS of Alexander the Great (356-323 B.C.). Silver tetradrachms.

949x15.98, 949x15.102b

92. FOUR COINS of the Seleucid kings (312-65 B.C.): Seleucus I (312-280 B.C.), Seleucus IV (187-175 B.C.), Antiochus VI (145-142 B.C.), Demetrius II (130-125 B.C.). Silver tetradrachms.

Plate 7 927.6.3, 926.2.40, 926.2.41, 949x15.422

93a. RELIEF, column and group of six musicians, grey schist. From near Peshawar, Gandhara, N.W. India, 2nd to 3rd century A.D.

H. 6.2". W. 16.7" Plate 7 930.19.2

b. RELIEF, six noblemen and women between two columns, grey schist. From same monument as above, 2nd to 3rd century A.D.

H. 6½". W. 20½" 924.27.1

94. RELIEF, six Kushan gentlemen in Iranian dress, with swords, small Eros on pilaster at left, grey schist. From Gandhara, N.W. India, 2nd century A.D.

L. 19". W. 9" 939.17.19

95. RELIEF, Buddha (without halo) and fourteen persons, "The conversion of unbelievers," grey schist, decorated edge. From Gandhara, N.W. India, 1st century A.D. (?)

H. 4½". W. 18" 930.19.1

96. RELIEF, *putti* (cupids) with garlands, black stone. From Gandhara, N.W. India, probably 3rd to 4th century A.D.

H. 8". W. 27" Plate 7 939.18.2

97. STATUE, standing Buddha, circular nimbus, grey schist. From Gandhara, N. W. India, 2nd to 3rd century A.D.

H. 44" 939.17.13

98. STATUE, standing Bodhisattva, circular nimbus, Apollo-type face, right shoulder bare, forearms, feet, and pedestal missing, black stone. From Gandhara, N. W. India, 2nd to 3rd century A.D.

H. 49" Plate 7 940.18.1

99. COLOSSAL STUCCO HEAD, Bodhisattva or Buddha. From Gandhara, N. W. India, about 5th century A.D. Gift in memory of Mary Treble Currelly.

H. 29" Plate 8 939.19.1

100. STUCCO HEAD, man with hollow eyes, open mouth, moustache, and full beard. From the Swat Valley, N. W. India, 5th century or later.

H. 5.8" Plate 8 939.17.4

101. STUCCO HEAD, man with drooping moustache over open mouth showing teeth, red-brown clay. From the Swat Valley, N.W. India, 5th century or later.

H. 5.3" Plate 8 939.17.3

102. STUCCO HEAD, straight hair combed back and tied, red-brown clay. From the Swat Valley, N. W. India, 5th century A.D. or later.

H. 4.75" Plate 8 939.17.5

103. STUCCO HEAD, man with "cap of curls" held by a fillet, red-brown clay. From the Swat Valley, N.W. India, 5th century or later.

H. 5.8" 939.17.6

104. STUCCO HEAD, Bodhisattva, plaster over blue clay. From the Khyber Pass, N.W. India, 5th century A.D. or earlier.

H. 3½" Plate 8 935.14

105. STUCCO HEAD, Bodhisattva, wavy hair with chignon, red-brown clay. From Tash Qurghan (near Yarkand) Chinese Turkestan, 5th century or later.

H. 7.3" 939.17.2

106. STUCCO STATUETTE, young woman, right arm folded against breast. From Tash Qurghan (near Yarkand) Chinese Turkestan, 5th to 7th century A.D. Gift of C. T. Loo.

H. 20" Plate 8 952.7

107. CHINESE BURIAL FIGURE, standing man with Gandhara style face, grey

clay. From Lo-yang, Honan, Wei, 6th century.

H. 32" 918.2.12

108. CHINESE BURIAL FIGURE, guardian warrior, Graeco-Buddhist style, Indo-European features, in helmet and armour, buff clay, yellow glaze with painted decoration in red, blue, and black. Chinese, Sui or early T'ang.

H. 29" Plate 2 923.24.13

109. FIGURE of standing Bodhisattva, in high relief, fine grey sandstone. From T'ien Lung Shan, Shansi, China, T'ang, 8th century. Gift of the Reuben Wells Leonard Bequest.

H. 27½" Plate 8 L.953.6

### Western Influence on Ceramics

110. HILL-JAR, frieze of running animals, including lions, in low relief, conical cover representing mountains, red clay, green lead glaze. Chinese, Han.

H. 9.3" 922.20.9

111. EGYPTIAN PILGRIM-BOTTLE for "New Year's greeting," light-brown faience, moulded decoration. 7th to 6th century B.C.

H. 6". W. 4½" 910.92.1

112. EARLY CHRISTIAN PILGRIM-BOTTLE, "St. Menas Flask," grey pottery, moulded decoration. Made at the shrine of St. Menas near Alexandria, 4th to 6th century A.D.

D. 4¾" Plate 9 953x89

113. PILGRIM-BOTTLE, "Indo-Hellenistic" decoration of dancing figure in foliage, buff clay, green glaze. Chinese, Sui.

H. 5.1" Plate 9 920.20.2

114. PILGRIM-BOTTLE, moulded Hellenistic and Central Asian decoration, buff clay, cream glaze. Chinese, T'ang.

H. 3.1" 922.20.10

115. EWER, "Indo-Hellenistic" decoration of dancing figure in applied relief, buff clay, streaked cream and green glazes. From Lo-yang, China, T'ang.

H. 9.7" Plate 9 920.1.83

116. EWER, bird-headed spout, buff clay, green glaze. Chinese, T'ang.

H. 8.6" Plate 9 920.1.82

117. EWER, phoenix-headed, buff

clay, amber, green, and cream glazes, relief decoration of mounted Parthian archer. Chinese, T'ang.

H. 13.5" Plate 9 910.40.2

118. GREEK RHYTON, in form of a ram's head, pottery. Found at Arsinoe, Cyprus, 5th century B.C. Gift of Dr. Sigmund Samuel.

H. 8.5" Plate 9 916.1.2

119. RHYTON-CUP, modelled in the form of an ox-head developing into an octagonal cup-lip, buff clay, streaked green and cream glazes. From Honan, China, T'ang.

H. 3.5" Plate 9 927.19.7

120. CUP, *rhyton type*, in the form of a citron flower with nomadic figure riding on top, moulded relief decoration, white clay, amber, green, and cream glazes. Chinese, T'ang.

L. 4.5" 920.20.1

121. BOWL, on three feet, decoration of applied relief showing seated *p'i-p'a* player of Central Asian type, buff clay, amber, green, and cream glazes. Chinese, T'ang.

H. 5.5" Plate 9 920.1.73

122. PLATE on three feet, incised floral medallion of Persian type, buff clay, amber, green, and cream glazes. Chinese, T'ang.

D. 8.6" Plate 9 923.24.1

123. DISH in the form of a quatrefoil tray, buff clay, crazed green and cream glazes, shape derived from Persian silver of Sassanian period. Chinese, T'ang. Lent by Mrs. Grant Pepler.

D. 9½" H. 2½" L.952.14

124. VESSEL, "spittoon" form, taken from a silver prototype, perhaps Persian, white clay, transparent glaze. From Lo-yang, China, T'ang.

H. 4" 918.21.4

125. AMPHORA, dragon-head handles biting lip of flaring mouth, buff clay, crazed transparent glaze, turned yellowish. Chinese, T'ang.

H. 19.2" Plate 9 918.21.5

126. EWER, buff clay, cream glaze, Persian form derived from a leather bottle. From Lo-yang, Honan, China, T'ang.

H. 12.4" Plate 9 918.22.1



127. BOTTLE, Buddhist sprinkler, Indian form, buff clay, white glaze. Chinese, T'ang.

H. 9.2" 930.21.1

128. STEM-CUP, blown glass. Probably from Palestine, Roman period, 1st to 3rd century A.D.

H. 3.2". D. 3" 910.52.11

129a. STEM-CUP, white porcelain. Follows Chinese silver shape derived from glass. Chinese, T'ang.

H. 3.3" Plate 4 921.21.2

b. STEM-CUP, gilt bronze, shape and decoration follow Roman glass and Persian (Sassanian) silver respectively.

H. 2.6" 950.36.3

### Western Influence on Textiles

130. PILLAR CARPET, with blue five-clawed dragon decoration. Chinese, 19th century.

L. 7'6" 923.24.14

131. CARPET, decoration of polo-players and huntsmen. Probably from Saruk, Persia, 19th century. On permanent loan from Mrs. L. J. Addison.

L. 6'7". W. 4'5" L935.2

### Western Animals in China

132. BABYLONIAN WINGED LION, relief on bricks of glazed earthenware. From the procession of lions bordering the street leading to the Ishtar Gate in Babylon. Reign of Nebuchadrezzar II (604-561 B.C.).

Total H. 4' L. of individual bricks 13" Plate 10 937.14.1

133. LIONESS, bronze. From Shensi Province, China, Chou, possibly Warring States period.

L. 3.2" Plate 10 930.21.5

134. LION, reclining, vertical perforation through back, grey pottery, traces of white slip and red pigment. Chinese, Wei.

L. 3.3" 953x90

135. LION, sitting on square pedestal, cream marble. From Lo-yang, Honan, China, Six Dynasties.

H. 6.6" Plate 10 933.12.4

136. FIGURINE, "earth spirit," with human head, grey clay, painted in red, brown, white, and green. Chinese.

From the tomb in the Mang Mountains north of Lo-yang of the Wei Dynasty prince Chen Hsing, dated A.D. 525.

H. 10.5" Plate 10 920.5.61

137. FIGURINE, "earth spirit," lion-like head and form, dark grey clay, white slip, remains of red pigment. Chinese, Wei.

H. 10.5" 920.1.24

138. HORSE, bronze, with small head, and wings. From Tomb "A", Old Lo-yang, Honan, China, 5th to 3rd century B.C.

H. 6" 930.21.24

139. TOMB BRICK, incised decoration of tiger, phoenix and the Ferghana Horse, unglazed grey clay. Chinese, Ch'in.

L. 53.2". H. 18". Th. 5.5" 931.13.11

140. HORSE'S HEAD, mane rising in ridge between holes for ears, grey clay, traces of white slip and red pigment. Chinese, Han.

H. 7" 925.26.1

141. HORSE, mane-cover and flaring saddle-blanket representing Persian tooled leather, saddle partly covered by tied robe, grey clay, traces of blue, red, and white pigment. Chinese. From the tomb of Prince Chên Hsing, in the Mang Mountains north of Lo-yang, dated A.D. 525.

H. 9.5" 920.5.51

142. HORSE, Bactrian, saddle covered with fur, harness decorated with Sassanian bronze plaques, one with a horseman at "flying gallop", buff clay, amber, green, and cream glazes. Chinese, T'ang.

H. 27.2". L. 28.2" Plate 10 925.26.3

143. CAMEL, Bactrian, grey clay, traces of pigment. Chinese, Wei. From the same tomb-set as No. 141.

H. 12.5" 920.5.164

144. CAMEL, Bactrian, amber, cream, and green glazes. Chinese, T'ang.

H. 31.7". L. 25.5" Plate 10 918.22.11

145. BRAHMA BULLOCK, white clay, straw-coloured glaze, speckled with green. Chinese, 5th to 6th century A.D.

H. 3.75" 922.20.1

## Astronomical Influences

146. FRESCO, procession of the Lord of the Southern Dipper, includes a group representing the Twelve Terrestrial Branches of the cyclical system, polychrome. From a Taoist temple in Southern Shansi, China, probably 12th century. Gift of the Flavelle Foundation in memory of Sir Joseph Flavelle, Bart., LL.D.

H. 10'5". L. 34'1" Plate 11 933.6.2

147. FRESCO, procession of the Lord of the Northern Dipper, includes a group representing the Ten Celestial Stems of which five figures depict the Five Planetary deities, polychrome. From a Taoist temple in Southern Shansi, China, probably 12th century. Gift of the Flavelle Foundation in memory of Sir Joseph Flavelle, Bart., LL.D.

H. 10'4". L. 33'6" Plate 11 933.6.3

148. GROUP OF SEVEN ANIMALS, probably part of a set of the Twelve Zodiacal animals: tiger, hare, goat, dragon, cock, bear (or monkey), pig; bronze. From Old Lo-yang, Honan, China, 5th to 3rd century B.C.

L. of the largest 1.7" 930.21.6a-g

149. GROUP OF TWELVE STANDING FIGURES, with the heads of the Zodiacal animals, red clay with traces of white slip and grey paint. Chinese, Wei or early T'ang.

H. 8.25" 921.1.25-36

150. SUN-DIAL, incised solstitial markings with numeral script in the style of the 3rd century B.C., *Gnomon* reconstructed, grey limestone. From Chin-ts'un, Honan, China, Ch'in or Western Han.

L. 10.8". W. 11.2" 933.12.2

151. MIRROR, moulded decoration of the Four Deities and the Twelve Zodiacal animals, bronze. Chinese, T'ang.

D. 7.65" 928.12.2

## Mohammedanism

152. CYLINDRICAL BOX WITH COVER, "Blue and White" ware, decoration of scrolls and Arabic letters. Chinese, Ming Dynasty, mark of Chêng Tê (1506-1521).

D. 6.5". H. 3.2" Plate 12 925.25.1

153. RECTANGULAR BOX WITH COVER, "Blue and White" ware, decoration of scrolls and Arabic letters. Chinese, Ming Dynasty, mark of Chêng Tê (1506-1521).

L. 10.2". W. 6.2". H. 4.2" Plate 12 925.25.2

154. PLATE, "Blue and White" ware, made for the Moslem trade. Chinese, Ming. Gift of Sir Edmund Walker.

D. 10.6" Plate 12 914.5.2

155. MANDARIN SQUARE, navy blue satin with Arabic writing embroidered in yellow and gold. Chinese, Ch'ing. Gift of Mrs. Sigmund Samuel.

13.7" x 13.5" Plate 12 950.100.196

## Judaism

156. STELE, dark grey limestone, a replica of the inscribed Jewish stele in K'ai-fêng, Honan, China, bearing inscriptions with dates corresponding to A.D. 1489, 1512. Gift of Bishop William Charles White.

H. 63". W. 32". Thickness 5.25" Plate 13 926.21.9

157. TORAH CASE, lacquered wooden cylinder, the wood covered with cloth lacquered red and gilded; brass hook-fasteners; used to contain sacred instructional writings such as the Mosaic law. From the synagogue in K'ai-fêng, Honan, China, Ming or early Ch'ing. Gift of Bishop William Charles White.

L. 30.5". Circumference 37" Plate 13 931.18.1

158. BOWL, stone, cylindrical opening in the base, exterior decorated with lotus-petal relief. From the synagogue in K'ai-fêng, Honan, China, Sung to Ming. Gift of Bishop William Charles White.

H. 9.75 ". D. 19" Plate 13 926.21.7

159. BOWL, grey limestone, lower part carved with lotus-petal decoration, the upper part with peony and cupids. From the synagogue in K'ai-fêng, Honan, China, Ming. Gift of Bishop William Charles White.

H. 13" Plate 13 926.29.10

160. LEAVES FROM TWO CODICES: Book of Genesis and a Prayer Book, both in Hebrew. From the synagogue

in K'ai-fêng, Honan, China, 15th or 16th century.

7" x 7.5" and 11" x 5" Plate 13  
931.18.3a, b, c

161. FIGURINE, Jewish type, bearded, carrying bottle, buff clay, traces of pigment. Chinese, T'ang. See also Figurine No. 2.

H. 10.75" 926.21.5

162. RUBBING from the inscribed Jewish stele in Kaifeng, Honan, China, bearing dates corresponding to A.D. 1489, 1512.

H. 63". W. 32" 920.23.1

### Christianity

163. RUBBING of the so-called "Nestorian Tablet" commemorating the propagation of Christianity in China. The edges are inscribed with Syriac texts. The stele is now in Sian, Shensi, China, and is dated A.D. 781.

H. 10'. W. 3'4" Plate 14 920.23.2

164. ANCESTRAL PORTRAIT in oils, western style, of a military official, of which the bust is attributed to the Italian Jesuit Father Giuseppe Castiglione (Lang Shih-ning), A.D. 1688-1766.

H. 57". W. 45.5" Plate 14 920.21.1

165. TING tripod incense burner, bronze, on the body above one leg the Jesuit insignia in moulded decoration: IHS surmounted by a cross pattée with three nails below, the whole surrounded by a glory. Chinese, Ming.

H. 5.8" Plate 14 926.21.6

166. GROUP OF NESTORIAN BRONZE CROSSES, possibly seals. From Sinkiang and Inner Mongolia, China, Yüan. D. of the largest 2.75". Text Fig. 2

930.21.7-13

167. FIGURINE, mother and child, white porcelain Tê-hua, or Blanc-de-Chine ware. Chinese, Ming.

H. 15" Plate 14 951.132.1

168. PAINTING on silk, Chinese style, Chün ware bowl with *epidendrum*, attributed to the Italian Jesuit Father Giuseppe Castiglione (Lang Shih-ning), A.D. 1688-1766.

H. 2'3". W. 1'7" Plate 14 920.21.2

### Manichaeism

169. FIGURINE, Manichaean type, buff clay, unglazed, remains of pig-

ment, helmet-cap with cape. Chinese, T'ang. See also Figurine No. 25.

H. 10" 918.21.6

### Porcelain Styles Influenced

#### By the West

170. JUG, hard-paste porcelain with underglaze blue decoration, shape influenced by Rhine jugs. Chinese, Ming.

H. 10" Plate 12 910.59.1

171. BASE FOR NARGHILE, or Persian water-pipe, hard-paste porcelain with underglaze blue decoration. Chinese, Ming.

H. 8.9" Plate 12 953x88

172. PAIR OF BOWLS, porcelain with enamel decoration influenced by 18th-century French wares. Chinese, about 1800. Gift of Mrs. Louise Dickson.

D. 10.1" Plate 12 944.23a, b

173. VASE, porcelain, dark blue glaze, scarf in white glaze tied around the neck. Chinese, Ch'ien Lung (1736-1795). Gift of Mrs. H. D. Warren.

H. 12.1" Plate 15 911.9.1

174. GROUP OF SNUFF-BOTTLES, in glass, painted porcelain and enamels, the painted decoration showing European influence. Chinese, Ch'ing.

Plate 15

922.20.8, 922.20.11, 922.20.13,

922.20.14, 918.21.18, 918.21.19.

### Cloisonné and Painted Enamels

175. VASE, cloisonné with decoration of gilt-bronze perforated medallions with five-clawed dragon in relief. Chinese, Ch'ing.

H. 13" Plate 15 953x84

176. TING tripod incense burner with cover, polychrome cloisonné with gilt-bronze relief decoration. Chinese, Ch'ing.

H. 8" Plate 15 953x85

177. BOWL, polychrome cloisonné Chinese, Ch'ing.

D. 8.25" 920.22.1

178. ICE-CHEST, polychrome cloisonné, zinc lining. Chinese, Ch'ing.

H. 20". L. and W. 28.5" L953.7

179. OVAL BOX, Battersea enamel, bears the legend "Peace". English, 18th century. Gift of Mrs. N. Levy.

L. 2½" W. 1½" Plate 15 926.28.5



180. RECTANGULAR BOX, enamel on copper with landscape and figures. English, mid-18th century. Gift of Mrs. J. S. Burnside.

L. 3.2" W. 2.5" Plate 15 941.6.117

181. OVAL BOX, Battersea enamel, bears the legend "A token of respect." English, 18th century. Gift of Mrs. N. Levy.

L. 1.9" 926.28.8

182. Box in the form of black-and-white King Charles Spaniel, Battersea enamel. English, 18th century. Gift of Mrs. N. Levy.

D. 1.5" 926.28.11

183. Box in the form of the head of a pug-dog, Battersea enamel. English, 18th century. Gift of Mrs. N. Levy.

L. 1.7" 926.28.12

184. ROUND BOX, enamel on copper, painted decoration of figures in European costume. Chinese, early 20th century.

D. 3.3" Plate 15 918.21.17

185. SQUARE DISH, Canton enamel, painted decoration of figures in European costume. Chinese, early 20th century.

4" square Plate 15 956x86

186. PAIR OF VASES, enamel on gilded brass, painted decoration of figures in European costume. Chinese, early 20th century.

H. 4.6" Plate 15 918.21.16a,b

### Watches and Clocks

187. WATCH, set into a wall vase for use in a Chinese sedan chair. Swiss, 19th century. Gift of J. Sutcliffe Smith.

H. 6.5" Plate 15 924.26.4

188. WATCH, set in a Chinese belt buckle of the K'ang Hsi period (1662-1722). Swiss, 18th century.

L. 4" Plate 15 924.26.5

189. WATCH, set in a Chinese jewelled snuff-bottle of the Ch'ien Lung

period (1736-1795). Swiss, 18th century.

H. 3" W. 1.5" Plate 15 924.26.6

190. WATCH, gilt-brass case embossed with flower-and-fruit design, Chinese knotted cord and tassel attached. English, 19th century. Gift of J. Sutcliffe Smith.

D. 2" Plate 15 924.26.7

191. CLOCK, Japanese, 18th century. Gift of Cawthra Estate.

H. 18.75" 940.9.3

### Influence of Western Architecture

192. BALUSTER, white marble, carved relief decoration. From the Yüan Ming Yüan palaces, Peking, China, early 18th century.

H. 32" Plate 16 921.21.11a

193. NEWEL POST, white marble. From the balustrade surrounding the forecourt of the Yüan Ying Kuan (Palace of the View Over Distant Waters) in the Yüan Ming Yüan, Peking, China, about A.D. 1767.

H. 30" 921.21.12

### The Attiret Engravings

194 to 197. FOUR ENGRAVINGS from a set of sixteen depicting the Chinese conquest of Turkestan. Drawings made in China by French Catholic priests, engraved in France, mid-18th century. Gift of Prof. E. W. Banting.

20" x 34" 953.20.1-4

### Western Influence on Japanese Woodblock Prints

198. GROUP OF FOUR LANDSCAPE PRINTS by Hokusai (1760-1849). Japanese. Plate 16

199. GROUP OF FOUR LANDSCAPE PRINTS by Hiroshige (1792-1858). Japanese.

## PUBLICATIONS AND PHOTOGRAPHS

Publications of the Museum may be ordered at the Sales Desk, and prints of photographs of Museum objects from the Main Office. Orders by post should be sent to the Secretary of the Museum.

### MUSEUM PUBLICATIONS

The following Museum publications are in print, and may be obtained from the Museum:

*Outline Guide to the Royal Ontario Museum* (Section III deals with the Museum of Archaeology), price 50 cents.

*Outline Guide to the East Asiatic Section*, price 15 cents.

*Excavating Ontario History*, by Margaret M. Thomson, published by the Division of Education, price 30 cents.

*Chinese Court Costumes*, by Helen E. Fernald, price \$1.00.

*Books of the Middle Ages*, price 35 cents.

*Palestine, Ancient and Modern*. A Guide to the Palestinian Collections, 1949, price \$1.50 (by post \$2.00).

*Fibres, Spindles and Spinning Wheels*, by Dorothy K. Macdonald, price 50 cents.

Picture Books: *Chinese Figurines; Egyptian Mummies; Greek Pottery*. 50 cents each.

*Chinese Frescoes from the Royal Ontario Museum* (a new edition of *Museum Bulletin* No. 12, bound together with Nos. 13 and 14), price 75 cents.

The following past numbers of the *Bulletin of the Royal Ontario Museum of Archaeology*: 7, 10, 11, 15, 16, 17, 18, 19, and 20.

*The Chair in China*, by Louise Hawley Stone, 1952, price \$2.00.

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